

# THE ETUDE

PRESSER'S MUSICAL MAGAZINE



JANUARY 1917

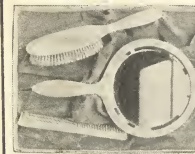
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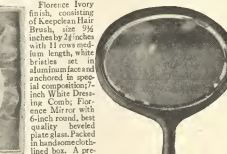
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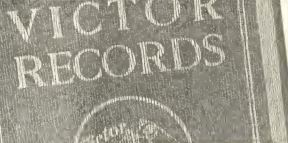
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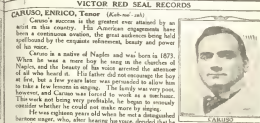
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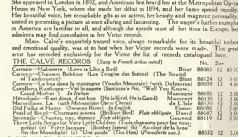
CALVÉ, EMMA, Soprano (Victrola)

Known Calvé, full French full Spanish, is described here in a program and colored leaflet. She was born in 1858 in Madrid. The program shows her father was a famous tenor, and she was born into a family of great musical talent. She was a more correct title than that of a society singer, as she was not only a singer but a composer of her own songs. She was a more correct title than that of a society singer, as she was not only a singer but a composer of her own songs. She was a more correct title than that of a society singer, as she was not only a singer but a composer of her own songs.



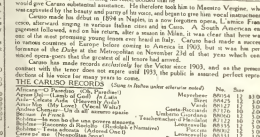
CARUSO, ENRICO, Tenor (Victrola)

Caruso's name is the greatest one known in Italy in the country. His American reputation has been a continuous one, and he has been a great success in the United States. He was a more correct title than that of a society singer, as he was not only a singer but a composer of her own songs. He was a more correct title than that of a society singer, as he was not only a singer but a composer of her own songs.



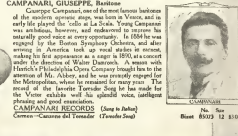
CAMPBELL, GEORGE, Tenor (Victrola)

George Campbell, one of the most famous tenors of the American stage, was born in Virginia and in 1880 he came to New York. He was a more correct title than that of a society singer, as he was not only a singer but a composer of her own songs. He was a more correct title than that of a society singer, as he was not only a singer but a composer of her own songs.



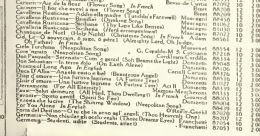
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JANUARY, 1917

VOL. XXXV No. 1



## Going Backward?



THERE are certain facts which the music worker should know in order to safeguard his own progress. It is not necessary for him to attach the big names of ethnology, psychology, physiology or sociology to these discoveries to make them significant. The main point is the great truth itself. For instance, there are certain things about what the students of heredity call "reversion to type," which are very momentous.

The tendency of the average human individual uncontrolled by an educated will is to go backward. In youth there is often a great struggle for a better life. As long as the stimuli that lead to progress exist the individual naturally goes ahead. Remove the stimuli, and he reverts to type. This has occurred so many times in the cases of American Indians who have gone back to their tribes to live that investigators use this as an example. It is frequently shown in the instances of European immigrants from the less favorable localities and mass of the old world. When they are under the influence of youthful ambition and new surroundings they aspire to the higher culture and educational ideals of the best in our country. Old age approaches and ambitions wither away. All the old mores and traditions of the less ambitious life in Europe assert themselves. There is a carelessness in speech, in dress, in manners, a reversion to type.

It behooves the music worker to look back in his own ancestry a few generations and study the types from which he has sprung. His natural tendency is to go back to the lowest of them. Only his ambition and his educated will can save him.

This clearly indicates the need for keeping constantly in touch with new stimuli to go ahead instead of backward. In the case of the musician, his first need is the opportunity to hear good music (the more the better), to cultivate musical friends, and to keep in touch with the best thought in the musical world through reading. If you are so placed that you can not hear great orchestras, great singers or great performers, you will of course have to depend upon your own music and the wonderful records reproduced on the sound reproducing machines. If you have no musical friends and can make none, you are to be pitied. The greatest compliment that has ever been paid to this magazine was to call it an "ambition builder." We recognize this great need and strive to have every issue of such a nature that it will present just these stimuli that help the individual reader to go forward and upward in his musical life, to help him fight the fatal force that forever is pulling him backward and downward.



## Music the Magnet



Why does the climbing vine reach out its tendrils for the sun? Why do the busy bees go far from home for the clover fields? Why do men go out of their way to listen to music? Simply because Nature tells them that there is something they must have, and they instinctively go in search of it.

A business man in Cleveland, according to the *Saturday Evening*

Post, has been keeping tabs upon the attendance at the noonday meetings of a large club of men. Here is one of the things which this gentleman (J. Lee Cross) found:

"It appears that business men are fond of music. Just put the word 'Music' on an announcement of a business gathering and, with all other factors equal, about twenty per cent. more persons will come than if you said nothing about music. If you go further and tell them what the music will consist of, the pulling power of this item will be as much as fifty per cent. greater."

When a department store proprietor makes an investment for music running up into five figures or more he is not wasting a penny. He knows that music is a wonderful magnet, and that people will come flocking, they know not why, just as the bees fly straight for the heart of the rose. What more proof of the value of music do we need than the fact that we are all possessed with an inward urge that leads us to music we like? You never see a boy fighting for a place in a funeral procession. But let a brass band go down the street—!



## The Cheapness of Modern Education



THIRTY-EIGHT dollars and thirty-one cents is what we paid per child last year for the education of every boy and girl in America. This tax of about ten cents a day is the best and the cheapest investment we make in our government. In this democracy the government is in the hands of the people, and our governors to-morrow will be those same little tots whom we see trudging off to school every morning. If our republic is to exist through more centuries, our first and greatest consideration is education. When republics in the past have fallen it has been because the people themselves were not educated to the point of safely taking the reins of government in their own hands. Therefore, education is the last thing upon which to scrimp. Let us be generous, even if we do now and then go to the extreme of being lavish.

Education was never so good or so cheap as it is to-day. What! you exclaim, with music teachers in our great centers getting from one to twenty dollars an hour for instruction in music! Please remember that only a few years ago it was necessary to make an expensive three thousand mile trip across the Atlantic to get the advantages which may now be had in dozens of American cities.

The cost of music and music books itself has gone down enormously. Only a few years ago the average pupil had to pay more for one Beethoven Sonata than he now pays for the entire edition of thirty-eight sonatas. The advantages for collateral and supplementary education offered by such a publication as THE ETUDE would, during a course of only a few years, run up into thousands of dollars of money, if procured through the only obtainable means a half a century ago.

The law of supply and demand keeps up the prices for tickets of the great operatic performances and of the recitals. The Metropolitan Opera House holds less than 5,000 people, and there are usually twice that number anxious to attend opera in New York. The price therefore is kept at a figure which to many seems prohibitive. However, there are very fine operatic performances being given in other houses at a mere fraction of the price.





"Knowledge Is Power"—BACON

## ETUDE DAY

A Monthly Test in Musical Efficiency



### What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text (see pages marked at end of questions). This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal. The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the

material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses, award a suitable prize for the best prepared answers. Under no circumstance will THE ETUDE attempt to correct or approve answers. Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense.

#### To Self Help Students

Many of the ablest men of this and other ages have acquired their educations by self study. Answer the 250 questions that appear thus during the year and your education will be greatly enriched.

### ETUDE DAY—JANUARY, 1917

#### I—QUESTIONS IN MUSICAL HISTORY

1. When was the first musical magazine started? (Page 10.)
2. Who was the great composer who did not live to see many of his important works published? (Page 10.)
3. What great German poet provided poems that have been made into 2,500 songs? (Page 12.)
4. Was Mozart's temperament joyous or serious? (Page 12.)
5. Have operatic composers in the past felt bound to employ only subjects taken from the land of their nationality? (Page 13.)

6. Upon what did Peri base his ideas for recitative in opera? (Page 13.)

7. When did Gypsy music come to Europe? (Page 20.)

8. What was the name of the negro violinist with whom Beethoven played in public? (Page 21.)

9. In what country was music first cultivated? (Page 22.)

10. Name five Russian masters who started life in occupations other than music. (Page 24.)

#### II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. Name two important early composers of opera. (Page 13.)

2. What is the cause of the ruin of most voices? (Page 17.)

3. What was the earliest element in music? (Page 19.)

4. What other composer did Beethoven greatly admire? (Page 21.)

5. When was Beethoven's *Fidelio* produced? Where? (Page 21.)

6. Are the Gypsies noted for their vocal music? (Page 20.)

7. Write phonetically the pronunciation of the following names: Cherubini, Czerny, Donizetti, Dargomyzsky, D'Albert. (Page 10.)

#### III—QUESTIONS ON ETUDE MUSIC

1. What does *Grand Chœur* mean?

2. What characterizes the music of the Alps?

3. In what piano pieces are *drones* verses employed?

4. In what time is a *tarantella* or *saltarella* written?

5. How many steps to a measure in a *parade* march?

## Self-Expression at the Keyboard

Written Expressly for THE ETUDE by the Distinguished Virtuoso Pianist

OLGA SAMAROFF  
(Mrs. Leopold Stokowski)

THE question of self-expression at the keyboard and whether it is more desirable for the artist to be ruled by traditions or to attempt to create new and original interpretations developed through his own understanding and artistic experience is one upon which volumes could be written. Self-expression is such an entirely individual thing that it would be obviously impossible to lay down any rules in the matter.

The thing which has influenced me personally probably more than any one thought, was what was said to me once by the great French actor, Coquelin, whom I have already quoted in these pages. He said: "Never depend upon the inspiration of the moment. That does not mean that the inspiration of the moment is not the most valuable thing in interpretation, but it is undoubtedly true that out of a hundred performances which an artist must give, at least half will be given under all kinds of adverse circumstances. Fatigue, nervousness, bad physical condition, mental worry, annoying surroundings, and a thousand and one other things may put a sensitive artistic temperament in a condition which will make an inspired state of mind quite impossible. It is then that the artist must fall back upon his reserve of traditional interpretation, or, if not traditional, at least one which he has intellectually studied out and mastered. His performance will probably not be very great; it will lack what is commonly called the 'divine spark,' but it will be art and worthy art. As a matter of fact, a real interpretation contains not only the inspiration of the moment, but the inspiration of many moments; moments when the artist is digging down into the meaning of a work when he is entirely alone and absorbed by the work. When these moments of inspiration during his study seem to throw a light on the problems of interpretation, he must seize that light and make it a permanent one by grasping with his intellect exactly what he wishes to do; say he wishes to do it, and *how* it is to be done."

#### Two Important Objects

Personally, I divide my work into two distinct parts: interpretative work which I only attempt on days when I am absolutely in the mood, and technical and intellectual work, which I do at all other times. Often one can study a piece of music for weeks, and then in one half hour on a day when one is very much in the mood, suddenly find exactly what one has been searching for unsuccessfully during the weeks when one was not in what I call the interpretative mood.

Every young artist of real talent, no matter whether he be a musician, or a painter, or an actor, invariably has the impulse and desire to be original, to cast off all rules and regulations. This impulse is a healthy one and is usually indicative of real talent, but like many other artistic qualities it must be harnessed by the will and made to serve the highest purposes. The young artist must realize that, as Emerson says, "A great man tries to possess himself of the knowledge and wisdom of all who have gone before him and then build his own work upon that." The young artist who takes the time and trouble to familiarize himself with tradition, regardless of whether he is going to use it or reject it later on, will have a much firmer foundation for his own originality than the artist who professes contempt for all except his own instinctive feelings.

No amount of knowledge of traditions is going to stifle or kill originality, if the student has the proper attitude of mind. If he regards the traditions as the laws of the Medes and Persians and slavishly follows them, he will, of course, never be more than a good routine performer. But this is scarcely likely to occur in a student of real talent.

#### Crimes Against Good Taste

Again, it is perfectly possible, even for a person of marked talent, to get into bad habits, to commit crimes against good

taste, just as a person of excellent character in life may do things foreign to his real nature unless properly guided. These crimes against good taste in music often come from a lack of intellectual grasp of the effects produced by certain things. The piano being a percussion instrument, and, therefore, rather hard and unyielding, the great temptation of the young and inexperienced player is to soften these hard lines by not playing all the notes together. An arpeggio effect between the bass harmonies and the treble melody of a singing composition is a thing which must be used very sparingly, and it is the chief offense of many young players. If exaggerated, it produces an over-sentimental effect, which is always weak and devoid of real feeling. On the other hand, this same effect used sparingly by an artist is of great value. A good instance in a well-known work is the following passage from the middle section of Chopin's well-known *Waltz in C# Minor*, Op. 64, No. 2.

This is written out as it sounds when the bass note is played before the treble melody note, while they should be together.



It will be seen that striking the bass note before the melody note makes the bass notes sound as though they belonged to the preceding beat. This produces an effect of monotonous sentimentality, if constantly used.

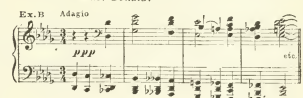


It will be seen that here the arpeggio is used only

once, and that in softening the A natural it produces a charming effect.

As printed in Ex. No. A1 the passage sounds amateurish, sentimental and erudite; as printed in Ex. No. A2 it shows how the artist manages his lines and rhythmic effects in a way that softens the lines and expresses real feeling.

Deep feeling will teach the performer the meaning of a work and the emotion which he wishes to portray, but it does not by a long shot always show him *how* to portray this emotion; that must be the work of his brain and of experience. Just as a painter learns to mix his colors on the palette and in the course of time knows exactly what depth to give to shadows or what combinations of colors produce effects of distance, etc., so the young artist who is seeking self-expression at the piano, if he uses his intellect, will soon have a palette of his own and be able consciously to produce the effects demanded by his unconscious or instinctive feelings. Until he does this he will never have real command of his art, although he may at times rise to inspired heights. He will learn, for instance, that in playing a pianissimo passage of an expressive character he often must not play pianissimo at all, but almost mezzoforte, and yet produce the effect of pianissimo by good pedalling, mellow tone quality, and soft outlines of phrasing. A good example of this is the following passage from the end of the second movement of Brahms' *F# Minor Sonata*:



If this passage is played literally pianissimo as marked in the score, it will sound dead and cold. If played with a warmer tone quality in the upper voice it produces an effect of remoteness and yet solemnity necessary to the emotional quality of the passage.

#### Understanding and Feeling

Understanding of music is quite as essential as feeling. In life as in art one may often experience very strong feeling which is quite mistaken, in spite of its being powerful and spontaneous. One may have a strong feeling of anger over something which one has misunderstood. This feeling may turn into something quite different if the whole circumstance is illuminated by understanding. The same thing can happen in music, and that is the danger of relying solely on instinctive feeling. I once witnessed a very interesting experiment in Germany. A clever amateur musician wrote a piece of music and gave a copy of it to six of his musician friends, without any expression marks whatsoever. The piece was in 3/4 time. One played it as a waltz, another as a minuet, a third played it as a scherzo; none of them played it as the author had intended when he wrote it. This shows that the expression marks of a composition put in by the composer, which, after all, form the basis of the so-called traditional interpretation, have a decided value, and if the student is really going to get to the bottom of the meaning of a work he cannot afford to ignore them.

On the other hand, if a player after having thoroughly studied all the suggestions given him by the composer in the form of expression marks, still feels very strongly that a certain passage must be played in a different way, I should, as a general rule, advise him to follow his feeling, because one of the absolutely necessary qualities of art is sincerity, and a truly sincere feeling, even though it may make for an interpretation which is not so fine



OLGA SAMAROFF.



The good teacher must have a contagious passion for music.



## Berlioz's First Meeting with Mendelssohn—And Its Sequel

No two composers could have been further apart temperamentally than the precise and exacting Mendelssohn and the extravagant-minded Berlioz. The two first met in Rome, and while they were outwardly good friends there was an undercurrent of mutual irritation, if we are to believe Berlioz, which provides a fascinating reading in Berlioz's biography of himself. "My relations with Mendelssohn in Rome," says Berlioz in a letter to Stephen Heller, "had been rather curious. At our first meeting I had rather a great dislike to the first alto in my *Sordani* orchestra."

"Do you really dislike it?" he said eagerly. "I am so glad. I was afraid you were pleased with it, and I think it simply horrid."

"Then we nearly quarrelled next day because I spoke enthusiastically of Gluck. He said disdainfully: 'Do you like Gluck?' as much as to say, 'How can a music-maker like you appreciate the majesty of Gluck?' I took my revenge a few days after by putting on Montfort's piano a manuscript copy of an air from *Telencio* without the author's name to it. Mendelssohn came, picked it up thinking it was a bit of Italian opera, and began parodying it. I stopped him in astonishment, saying: 'Hello, don't you like Gluck?'"

"Gluck?" "Why, yes, my dear fellow. That is Gluck, not Bellini as you seem to think. You see I know him better than you do, and am more of your own opinion than you are yourself."

"One day speaking of the uses of the metronome, he broke in—"

"What's the good of one? A musician who can't guess the time of a piece of music at sight is a duffer. 'I might have replied, but did not, that there were lots of duffers. Some after he asked to see my *King Lear*. He read it through slowly, then, just as he was going to play it (his talent for score-reading was incomparable), said: 'Give me the time.'"

"What for? You said yesterday that only duffers needed to be told the time of a piece."

These little trifles, which Berlioz recounts with such relish, however, were merely superficial, for as Berlioz remarks later in the same letter, over music Mendelssohn was "a regular porcupine; you could never tell where to have him. In every other respect he was perfectly charming and sweet-tempered."

Twelve years after this meeting in Rome, Berlioz was on tour in Germany and was surprised to receive from Mendelssohn a cordial invitation to come to Leipzig. This he accepted, and reached that city in time to hear the first performance of Mendelssohn's *Walpurgis Night*. He was profoundly impressed by what he heard, and what followed may well be told in his own words:

"At Mendelssohn came down from his desk, radiant with success, I went to meet him. It was the right moment for our greetings, yet, after the first words, the same thought struck us both—'Twelve years since we wandered day-dreaming in the *Chateaux*!'"

"Are you still a jester?" he asked.

"Ah! no! My joking days are past. To show you how sober and in earnest I am, I hereby solemnly beg a priceless gift of you."

"That is—"

"The baton with which you have conducted your new work."

"It'll mean, if I may have yours instead?"

"It will be copper for gold, but you shall have it."

"Next day Mendelssohn's musical sceptor, for which I returned my heavy oak cudge with the following note, which I hope would not have disgraced the List of the Mohicans:

"Great Chief! To exchange our tomahawks is our word given. Common is mine, plain is yours. Squaws and Palefaces alone love ornaments. May we be brethren, so that when the Great Spirit calls us to the happy hunting grounds, our warriors may hang our tomahawks side by side in the doorway of the Long House."

## A Fountain of Inspiration for Masters

By Alfred A. Kahlenz

Where does music come from? Where do the beautiful melodies that composers put on paper arise? Are they in the air? Are they brought by spirit voices?

Most composers who have given the subject any thought would probably tell you that they are brought about through a highly excited imagination. Poetry more than anything else, unless it be Nature itself, is responsible for great musical inspirations.

Among the poets who have inspired masters to create their immortal works has been none more than Heinrich Heine (1801-55). In the *Heine Kalender* published in 1910 there are listed over 2500 settings of his various poems. Among the composers he has inspired are Liszt, Mendelssohn, Schubert, Schumann, Weingartner, Franz, Brahms, Rubinstein, Lowe, von Bulow, Grieg, Hummel, Joachim, and many others. The estimate is probably very low and there is little doubt that hundreds of other settings of Heine's songs have been made that are not in this list. In the case of *Du bist Wie Eine Blume* ("Thou Art So Like a Flower") the number is very probably much nearer 500 than 217, the number given in the *Heine Kalender*.

## Mozart's Appearance and Personality

With Artistic Supplement and Original Framing Method

When Mozart was a young man he was very slender, but as the years went along he became somewhat stout. His height was estimated at five feet, five and one-half inches. His head was well shaped, although somewhat large in proportion to his body. As a boy his hair was dark (light brown), as he grew older it became dark. His nose was aquiline, although it has been pretty definitely determined that he was not of Hebraic descent. His blue eyes were clear, sharp and sparkling. (Two artists have painted portraits with brown eyes, but this is believed to have been in error). The shape of his ears were abnormal. In his left ear the outer convolution, known as the concha or shell, was missing.

Mozart was very fond of dress. Embroidery, jewelry, lace and various little fineries were of great significance to him. He was so over-dressed on one occasion that Clement mistook him for a member of the royal court. His life was a joyous one in every respect. Dancing charmed him greatly, and it is said that he was the personification of grace upon the ballroom floor. He was "open-hearted," and had hosts of friends and companions. Fun, frolics and jokes were a part of his daily program. Billiards and skittles were his favorite games.

His generosity and improvidence kept him in hot water most of the time. He was in debt almost always, and notwithstanding the fact that his wife was economical, the struggle to get along was severe.

## How to Use "The Etude's" Educational Supplement

Realizing the need for an appropriate portrait to supplement the foregoing study of Mozart, we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches; a standard size that can be procured in any store where glass is sold. Place the glass over the face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and paste down in passe-partout fashion. A hanger may be made in the shape indicated above by the biography from tough paper and pasted on the back. Schools, churches, libraries, and private teachers and students will obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of Mozart in this issue of THE ETUDE, and providing the reader with a beautiful decorative picture for the study and home.

## A Charming and Practical Supplement

Every reader of this Holiday ETUDE receives with the copy a fine Supplement, a portrait of Mozart. The picture can be framed in the popular "passe-partout" fashion at the expense of a few cents for glass and a little very pleasant work. Probably this is the first time any publication has presented its readers with an attractive picture Supplement, and at the same time given them what is virtually a frame. The idea is original and exclusive with THE ETUDE. If you wish more of these in future issues, send a postal, "Please Continue Portraits."

## Have You These Five Qualities of the Progressive Teacher?

By Paul Horowitz

The piano teacher who would succeed must possess certain essential qualities, and every day he should do something to make himself just a little stronger in those qualities. They are:

1. Intense Concentration.
2. Infinite Patience.
3. Invariable Strictness.
4. Immense Industry.
5. Initiative Plus.

### Intense Concentration

There is no musical problem too insignificant for concentration. The teacher must put his whole soul and his whole heart into his work. Few laymen realize what a severe strain the really conscientious teacher undergoes when he is giving a lesson. It takes almost as much concentration to steer a musical career as to steer an ocean liner and the teacher's responsibility is quite as great since failure often means the wreck of a career. The teacher who can look around the room and speculate upon the mysteries of life while the pupil is playing far better take up philosophy and abandon music as he is slated for failure. Concentrate to the limit or stop teaching.

### Infinite Patience

Nothing makes more demands upon the patience than music teaching. Just when one thinks that the pupil is going to play very successfully a mistake comes in that knocks out all the work for the day. No wonder the teacher is a little bit exasperated. The average business man under such a strain would literally "blow up." The teacher, however, must let his tired nerves relax and patiently and often laboriously set to work building all over again.

### Invariable Strictness

So many teachers mistake strictness for kindness. Strictness does not mean obstinacy nor does it mean severity. It means that the teacher must patiently and positively insist upon the highest attainable standard for the particular pupil. The teacher must be strict in all things and he should seek to cultivate the same habit in his pupil. Any let down in one branch of the work is likely to be reflected in some other branch of the work. The teacher who neglects to insist upon strict time keeping will find that the pupil soon fails to play the notes accurately.

Anyone who teaches music teaching is an occupation in which hard work is not essential will surely find that he is greatly mistaken. The teacher must work everlastingly to give more and more service every moment of the day. Very few teachers grasp all of their opportunities and laziness is the reason why many fail. What if it is not work to conduct a class in history, harmony and theory. If you don't do these things or have some one do them for you, your competitor will, and you will "pass along."

Initiative means starting things. What most teachers need is a self-starter-initiative. They seem to be quite capable when some one else starts them. If you have not initiative, learn through the musical papers what the other teachers are doing and start some of their ideas in your own work. A pupil's recital given every now and then, a salable piece for the best pianoforte playing, an annual pupils' recital in a big hall, all these things must pay for teachers who do not do them year in and year out. They are not new ideas, but they are new to you. Anyhow make a start. Be "up and doing."

## Causes of Some American Opera Failures

By the Distinguished New York Critic

W. J. HENDERSON

The most fervent ascription of the claims of the fundamental fact that they were seeking to create a novel illusion, namely that of lyric dialogue. The very studied tones and tempo of voice in ordinary speech. He tells us in the preface to *Euridice* that in composing recitative for a dispassionate utterance he employed slow movement and a narrow scale. For agitation he used wider intervals and a swifter tempo. In thus approaching the way of the speaking voice he was obliged to treat the words conversationally. Indeed the defect of the first "style parlante" was its sacrifice of musical to literary rule. Monteverdi who had a far greater musical genius than the first opera writers, came close upon their heels with a musical dialogue which disclosed an almost perfect balance of the lyric and literary elements. Monteverdi was the first Italian composer who perceived the aesthetic nature of the

ody "style parlante," and they kept ever in mind the fundamental fact that they were seeking to create a novel illusion, namely that of lyric dialogue.

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forerunners. There is much to be learned thereby. For example the virtuosos in listening to music might be impressed at times by the splendor of Handel's English declamation in the *Messiah*. Now Handel was a German, and his understanding of the genius of the English tongue was acquired. But he approached it by the avenue of a long course of study of the secrets of recitative.

### Handel's Mastery of English

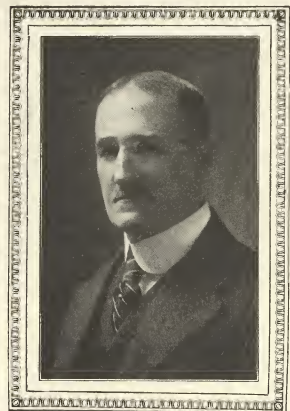
Some of the most important years of his life were passed in Hamburg, where the shadow of Keiser rested over all opera. If Handel had had no other incentive, the practice of this famous master would have urged him to give profound consideration to those pages of opera in which the mastery of utterance was to be obtained by the use of the declamatory style. Romain Rolland has called attention to this in his biography of Handel, of which an English translation has recently been published. Rolland after praising Keiser's orchestration, continues:

"He was, moreover, a true master of recitative; one might say that he created German recitative. He attached extreme importance to it, saying that the expression in recitative often gave the intelligent composer much more trouble than the invention of the air. He sought to note with exactitude accent, punctuation, the living breath itself, without sacrificing anything of the musical beauty."

Matheson, who, as students know, was a contemporary of Handel, holds that Keiser anticipated Bach in the style of his recitative. Again one may profit by the example of a much later master, the great Gluck. His early successes were more or less superficial. They meant only that he had learned the trick of the school. He himself was disillusioned when he visited London and found a discouraging chill in his reception. He returned to Vienna, but by way of Paris, where he heard some operas of Rameau. The quality of these masterpieces which most struck the future composer of *Alceste* was their dramatic sincerity and the direct intensity of their lyric expressions. He forthwith set himself to an examination of the means by which these ends were reached and discovered that one of the most important, if not the most of all, was the eloquence of the just and lifelike treatment of the language.

The spectacle of the immortal composer of *Orfeo* and *Euridice* and the two *Phigeneias* resolutely returning along his own path and beginning once again at the narrow gate is one which should have a deep and abiding significance for young composers who aspire to move audiences with their settings of stage plays. But one need not go so far back as the time of Gluck to obtain insight into the secrets of success in opera composition. Richard Wagner furnishes the information and the proof. His prose works abound in passages which satisfy us that he made a searching study of the German language, not only as medium of poetic expression, but also as a vehicle for song. His writings on this subject are among the soundest on the philosophy of lyric utterance to be met in any language. In his explanation of the nature of what he calls song-speech Wagner summarizes all that had been learned about the nature of recitative in the two centuries and a half of analysis and experiment previous to his time. But vital as the continuous melodic song-speech of the modern opera is, it is not the end of all. The young student of stage composition, who is in haste to reach the golden goal of success, can triumphantly point to the scores of such a master as Puccini to page after page in which the genius of the Italian language has been affronted. False emphasis and incorrect accent, inflections wholly inconsistent with the Italian manner of speech, and other violations of the fundamental canons of lyric art are frequent in his music. Nevertheless, by virtue of what one has called the "streaming" melodic phrases he has cast a spell over the modern opera.

It is not necessary to attempt an evasiveness of this point. All that need be said to the student is, "If you can write like Puccini, go ahead and disregard artistic law as much as you please." Even Wagner offended



WILLIAM JAMES HENDERSON.

relation of poetry and music, and who was able to make the short but vital step from spoken verse to song-speech by the elemental process of delivering the vowel sounds on sustained tones instead of in the infinitely small gradations of the portamento of common conversation.

Every American composer who really intends to master the system of opera composition should saturate himself with the scores of Monteverdi. He must of course first learn to understand what the man is doing with the Italian tongue. Most American opera writers study the scores of Italian operas in a vain attempt to get at the secret of Italian melody, which, if discovered, would prove to be hopelessly unfit for English verse. Let them direct their attention to the master's dialogue. They will thus learn that the recitative is the trunk of the operatic tree, and the melodies the leaves and blossoms.

You cannot practice the process of grafting successfully in the lyric drama. Upon the Italian trunk you must grow Italian fruit. But you can learn the philosophy of the Italian master's method. Even if you can derive pregnant suggestions as to how to attack the problem of setting English dialogue to music which shall not be foreign to the genius of the tongue.

One is led often to wonder whether aspiring composers ever take the trouble to read biographies of their

How Peri Went About It

This is the true reason for continued want of success. With English words we try to sing to our hearers in Italian, French, German, Russian or some other foreign musical accents. No searching study of the genius of the English language is made. Yet serious study created the demarcation of national styles. When Peri bent himself to the task of composing *Euridice*, he carefully admitted that he must treat his recitative as a type of speech. The young Florentine composer, of whom he was one, cherished their newly invented mon-











## In After Years

By Theodore Stearns

If a man drive to town in a wagon, the wagon will, of necessity, leave tracks behind it. The man does not drive for the purpose of leaving tracks. His purpose is to get to town. Looking backward along any path of progress, few instructors see the importance of the many influences they have left behind at that pupil's path. Still less, probably, does the pupil realize just how or when he or she was particularly influenced at some turning of the road.

The track remains by which the final result may be pretty well traced back to the cause and source. Mothers, for instance, follow these tracks often than any one else. Sitting at the sewing table or bending over a hot oven or garbed in the gossip of an afternoon tea, their virile, maternal minds are constantly and subconsciously flashing along those winding wagon roads of progress, and their hearts beat with pride and anxiety as, in their mind's eye, they see Willie or Lucy triumphantly "driving into town."

Until those records are finished—until the pupils seem to pass beyond the influence of their teacher—they are bound to reflect back to the instrument that caught and gathered the colorful incentive towards them. And yet the pupil never entirely passes beyond the teacher's influence. Remember that.

No pupil really forgets the music teacher. He may not recollect the name in after years, but some of the association is never lost.

The most curious feature about teaching music is that portions of it often lead the pupil later on into entirely different paths of successful endeavor quite dissociated from music.

I know pupils who can trace certain talks and "minute rests" during long-music lessons right up to their present prosperity as electrical engineers or as executive heads in large mercantile affairs.

These results are by no means unexplainable. Such cases are the outcome of incidences like this: It often happens that the teacher, in order to sustain interest in a restless pupil, resorts to wayside means to whip the flagging attention. Perhaps a story is told, an illustration refined in, to the interest. The wheel had to be jolted out of a rut or over a stone. When that occurs the slipping wheel is bound to leave a broader track than usual.

Very frequently that jolt was the one big, prismatic ray that left an indelible impression in the youthful mind.

The story of a dynamo used to illustrate the value of a quick staccato in playing turned a boy's interest to electricity. It did not in the least detract from his music lesson—in fact, helped it splendidly—and his musical progress increased. Boys invariably work for a person who interests them.

Later, this boy pursued the aroused attraction for electrical science and eventually became a high-salaried expert in that line.

Another boy, studying violin, was similarly led towards literature, specialized in it, and is to-day professor of modern languages in a famous university.

Were their two teachers failures?

Not a bit of it.

They were immensely valuable.

They simply started in to make dough for the customary biscuits, and those two boys decided to use it for pie!

These are not exceptional cases. They merely show that music teachers have many sides and angles of which they themselves may be unconscious, and that, in the constant turning and flashing of ideas which should attend every well-conducted music lesson, the growing boy or girl may be illuminated with a lasting radiance of effort into a splendidly successful field utterly foreign to music.

Every one sits up and takes notice when a boy or girl "drives into town," because that is attainment, and attainment is bound to attract—somewhere, some one. Do not forget, however, the tracks left out in the road.

Those tracks will glow eternally, and here and there will be found glints of grander gleams.

Focused from the teacher who, unwittingly perhaps, was for that one moment a primitive prism of correct reflection.

Time will cover up wagon tracks, but time cannot cover up Art.

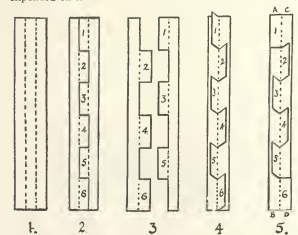
Circumstances may—for the time being.

## Neat Method of Binding Sheet Music

By William E. Warner, A.R.C.O.

ATL musicians know something of the difficulty of keeping sheet music tidy and in good repair. Covers and middle leaves seem to have a knack of parting company in a most exasperating manner. This is especially the case with songs, which very often come in for a great deal of rough usage.

The following method of binding sheet music is not so well known as it deserves to be. It is cheap, durable and neat, and well repays the little time and trouble expended on it.



We will suppose the piece to be dealt with is an ordinary four-leaf song (i. e., two double sheets). First cut the double sheets through along the back, thus making four separate sheets. Next take a piece of adhesive tape, such as may be obtained at any music supply house, and cut off a piece as long as the sheets to be fastened. The tape should not be less than an inch wide. Fold it into three, as shown by the dotted lines in Fig. 1. Mark out the middle part into six flaps, as indicated by the thick line (Fig. 2). Cut along this thick line, thus separating the strip into two sections (Fig. 3). Next interleave these two pieces (Fig. 4), and affix the small flaps marked 1 and 6 to the opposite strip (Fig. 5). The hinged back is now ready. Take the four sheets of music; fix the first sheet to the long outer strip AB, and the fourth sheet to the strip CD (see Fig. 5). Sheet number two can then be stuck to the small flaps 3 and 5, and sheet number three to the flaps 2 and 4. The whole copy will then be held firmly and neatly together, and the back will be quite flat when the copy lies open or closed.

Pieces with more sheets can be fastened by this method; but in that case more flaps must be marked out at first. A six-sheet piece will require 10 flaps, an eight-sheet piece 14 flaps, and so on. Pieces with a large number of sheets are not so conveniently bound by this method, but for ordinary sheet music it will be difficult to find a neater or more economical way.

## Rubinstein and the Modernists

WILHELM RUBINSTEIN was himself considered a modernist, he had little respect for the composers who do outrageous things simply because they are outrageous, and thereby attract attention to their perpetrators. One day he remarked, "A sad condition has arisen in the musical world; composers who desire to say the most ordinary things employ the most complicated means of saying them. For instance, they write the following chord:



instead of



and imagine that they have said something wonderful."

MUSIC THINKING: The power to "think" in musical terms is not so difficult as many suppose. Imagine that you "hear" your scales as many suppose. Imagine that you "hear" the notes as the notes away from the keyboard. Practice this with scales in sixths and thirds as well as in single notes and octaves. This is not hard, by any means.

## "The Persistent Purfesser"

By Ben Venuto

THE title professor with its provincial pronunciation "purfesser" has gradually become less frequently heard in America, yet the term has not yet come to be used with proper precision.

Some years ago, while teaching in the musical department of one of the smaller western colleges, I chanced to have met at an unusual hour of the day a worthy and useful individual who attended to the furnaces and sidewalks. One of the students kindly volunteered to go after him, but not knowing his exact address, was obliged to make a few inquiries in the quarter of town where he was supposed to live. This student came back quite amused at a discovery he had made—the man's wife and "purfesser" were accustomed to speak of him as "Purfesser," presumably on account of his connection with an institution of learning. This was rather droll, but only one short step more absurd than many of those in our own calling who assume that title without due reason, under the wrong impression that it adds to their dignity.

The title of professor, in this country, is by rights confined to such as hold chairs in the higher institutions of learning, and in the larger and more conservatively organized universities, it is restricted almost entirely to heads of departments, the rest of the faculty being composed of "associate professors," "assistant professors," "instructors," and "assistants," ranking below "professor," in the order named. Of course, the general public cannot be expected to appreciate all these fine distinctions of scholastic etiquette, but it is asking too much to suggest that the title should not be cheapened by being applied indiscriminately to all adult male school-teachers, hypnotists, sleight-of-hand performers, dancing masters, theater-orchestra leaders, etc., with occasionally an over-ambitious barber, bootblack or janitor? For a musician or music teacher to use this title in connection with his name, unless he is actually a member of a university or college faculty, puts him in the dubious company of charlatans, and makes him somewhat of a laughing-stock among people of good education. To be sure, if people insist on addressing you as "professor," it is usually more tactful and wise not to improve them openly, but it is not necessary to use the word on your cards, your programs or circulars, or in newspaper announcements. I remember one young man, whom we will call X, who started as a music teacher in one of the big cities in New England, and the first thing he did was to have a large rubber stamp made bearing the words "PROFESSOR X," which he used on all his own sheet music, as well as on all that he supplied to his pupils. Though his musical equipment was really quite thorough and genuine, his circle of patronage, as long as he stayed in that city, was among the ignorant, cheap and shoddy-genteel. No wonder that Carlyle, the rather crabbed Scotch philosopher and historian, once alluded to musicians as "a wretched, baggy sort of people." In general, the more famous a man becomes, the less use he has for any honorary titles. One who seeks to apply them to his own name, practically admits that he is a struggler.

There was once a romantic and somewhat scandalous episode in French history, involving a diamond necklace, and a letter alleged to have been written by the queen of France. The letter proved to be a clever forgery, and the way in which that fact was first discovered, was that it was signed "Marie Antoinette, Queen of France," whereas the usual signature of the real queen was simply "Marie."

## Wait Until You Know

By H. B. Jefferson

MANY pupils have the impudence to question the teacher's methods before they have gone far enough to spend years in finding out the best way to do a certain thing. The pupil is impatient, and because results do not come at once blames the teacher. Mendelssohn had a fine rule which would be very valuable for many pupils, i. e., "The older I become the more I realize how necessary it is to learn first and then form one's opinions."



## The "Elocution" of Melodies

By CONSTANTIN VON STERNBERG

A Little Lesson in Interpretation from a Virtuoso Pianist Who is also Gifted with Keen Wit

EVERYBODY has heard or read the sentence, "Music is the language of the soul." It cannot be said that this thought is particularly new, inasmuch as the Chinese Emperor Tshun expressed it 2300 years ago, and in kind unfathomable speech which leads us to the edge of the infinite and lets us for a moment gaze into it." Pages upon pages could be filled with the mere names of recognized thinkers that spoke of music as a language; and when we—yea, dear reader, and my humble self—when we recall what thoughts were generated in our minds when music addressed the best that is in us—thoughts that dwell as yet in our feelings and tarry at the threshold of our understanding for the want of words ample enough to voice them—when we recall such inspired moments, we cannot help admitting that far beyond its merely sensuous appeal to our ear, music has spoken to us; spoken, I say, in terms which the language of words was only too poor to translate into verbal equivalents. Yet there is nothing regrettable in this paucity of word-language, because the various branches of art are not to substitute human speech, but to complement it; they are to say what is unsayable in words.

Some people deny to music the quality of a language; they plead its indefiniteness. But if it so appears to them, it is because they are unfamiliar with its idiom. A book or a speech in any other language equally foreign to them would be just as indefinite, if not more so. Yes, more; for unless some natural defect makes us impervious to music's intimate addresses, it really says the same to all of us. It only becomes indefinite when every one of us tries in his own way to clothe the emotions and thoughts it awakened in him with some concrete subject; when he tries to make a fixed substance of the volatile essence of music; when he attempts to say in words what can be expressed in music alone. And, let me ask, are you so very definite? If everybody could read the Good Book with perfect understanding (it contains definite words, does it not?), why are its sentences expounded by pulpit orators every Sunday? Has the question whether Hamlet is or is not insane ever been settled? Yet Shakespeare wrote in words, did he not? When Raphael painted the cherubs at the feet of the "Sistine," had he found anything in the visible universe that could have served him as a model? And do not these cherubs, nevertheless, express the feeling of the superterrestrial, of the celestial? Look at any great painting or sculpture of an animal; we know nothing of its inner life and yet the figure expresses a feeling of some sort and a human feeling to boot, for we could not understand any other. Just so Raphael gave human shapes to his cherubs.

## Something Human in Every Melody

By the same token there is something human expressed in every melody; and I venture to say that whenever a melody finds in its human appeal to an auditor the failure is due to a fault of the player. The musician has more avenues of approach to our feelings than the worker in any other branch of art, for he comes nearest to human speech. He has in common with word language the elements of organized sentences, of logic, induction, dynamics, and—above all—the element of rhythm!

This thought, too, is not altogether new; exactly 2270 years ago Socrates expressed it and followed it to its uttermost consequences; a man's name should be—but unfortunately is not—familiar to every music student, *Aristoxenus* of Tarentum, the great pupil of Aristotle, to whose rhythmic discourses nothing has been added since.

Now the only way to make an auditor accept music as a language, the only way to make music say something to him, is to bring it as close as possible to human speech. A melody should always resemble a well-constructed and well-pronounced sentence, in prose or poetry; it should be played so as to lack nothing but the actual "words" for the concrete understanding of even a musically untutored auditor. Definitely, let me remind the reader, is the very thing music does and must

avoid to remain music, because definiteness of thought—as stated in print by a speaker—claims only our assent or dissent; while music, by expressing musical thoughts, purposes to generate thoughts in our mind, thoughts which, if you will, are the re-transformation of the musical into verbal language. Still, these "unfathomable" musical thoughts must be so articulated as to contain all those elements of human speech mentioned above. And this is neither impossible nor even difficult to achieve, if we will only put our mind to it.

## The Earliest Element in Music

We know that the earliest element in music was Rhythm. Very well, then, let us take a pencil and tap the rhythm of a melody—say of its first phrase—on the wooden part of the piano and repeat it with all its accents until we feel the rhythm clearly. Then let us put our mind to work to find a few words (in verse or prose) to fit the rhythm of the melody. At this point it should be remembered that every sentence has an "es-

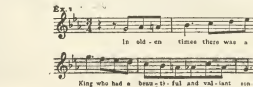


Cons. 1888-1890 Spring 2. The end of the first phrase.



MR. CONSTANTIN VON STERNBERG.

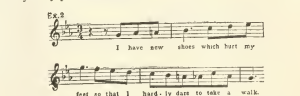
sential word," of which the emphasized syllable should fall upon the first note at the right of the bar. This "essential word" is not necessarily a noun. If I say: "Grim winter went and Spring has come," the essential word is "Spring"; but if the sentence says, "We waited long, but Spring has come," the essential word is "come." A few well-known musical examples may illustrate this point; it remains only to say that the character of the words we invent will be a later consideration; for the present we are concerned only with the rhythm. With a little practice anybody with a modicum of musical instinct will find a few words to fit the meter of a melody. Mendelssohn's *Song Without Words*, No. 20, could be fitted with words like these:



In old-on times there was a...

From the sublime to the ridiculous is but one step, as Napoleon I said, but I take this step to illustrate that

the meter of this melody would be equally well fitted by very prosaic words:



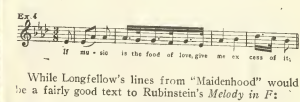
I have now about which heart my...

To compose such highly poetic (!) words is a talent not given to everybody—I know it; but justing aside, dear reader, do you not think that anybody could get a few words together to fit a given meter? And is it not a great help in doing so that one can see by the bar lines where the principal emphasis—the "essential" word—is to be placed?

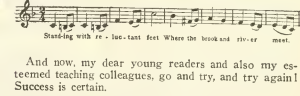
By and by, as we gain some facility in suiting the meter with our words, we will be able to consider the character of a melody as well. If we should lack in verbal inventiveness—a lack more often noticed among the male than among the female students—a good book of quotations would be of good service, such as those by John Bartlett, H. P. Jones, Robinson Smith et al. What words could fit Mendelssohn's *Spring Song* better than those from James Thomson's "Seasons?"

Such lines should first be spoken a few times with proper accents, and then sung to the melody for which they were selected (if too high, take an octave lower), and then thought of while playing the melody. It is the essence of the best means I know to cure false declamation of melodies. And if the melodies of good or classic compositions are thus properly played, the humblest listener will like them and never say "this music may be very fine, but it's above me," as so many people say when hearing an amateur ruin a fine melody.

The theme of Beethoven's *Sonata in A-flat*, Op. 26, could well be fitted, metrically as well as in regard to its character, by Shakespeare's words from "As You Like It":



While Longfellow's lines from "Maidenhood" would be a fairly good text to Rubinstein's *Melody in F*:



And now, my dear young readers and also my esteemed teaching colleagues, go and try, and try again! Success is certain.

## Making the World Glad

By E. F. Starnes

It is the glorious province of the music worker to help in making the world glad. There is nothing like music to excite the feelings of joy and happiness. Teachers should see to it that pupils have plenty of lively, fresh, pleasant little pieces, pieces that make the feet want to tap, that set the head a-bobbing, and bring smiles to the eyes.

Some of the gladdest music in the whole world has been written by men who have experienced great sorrows. Schubert expressed this beautifully when he said, "Jene welch den Schmerz allein erzeugt hat, schreien: 'Gib Welt ein mien zu erfreuen.'" "Those who have felt sorrow most are the ones who seem to want to bring the greatest joy to us."



## Liszt's Tribute to the Hungarian Gypsies' Art

Translated expressly for THE ETUDE by Helen Ware

Gypsies arrived in Europe in the fourteenth century. No one knows whence, so quietly, so imperceptibly, that they seemed to come out of the earth. They had no Saga, no Bible. Music was the expression of the genius of their people, distributed over many lands, mixing with no other race, without record of the past or hope of future glory. With astonishing obstinacy they refused to participate in the happy lot of favored nations or to receive among them one drop of foreign blood. If one would analyze Gipsy music, dissect it, dismember it, in order to judge its structure and compare it with ours, one would first need to mention what distinguishes it from our own music. In the first place should be put its system of modulation, based on a sort of total negation of all systems. Gypsies no more tolerate dogmas, laws, rules and discipline in their music than in other activities of their nomadic existence. All is good, all is permitted, provided that it pleases them. Their art is considered neither a science to be learned nor trade to practice, nor an agility as that of the conjurer, or a sorcery for which one can receive the formula as a recipe. Their art serves them as an elevated language, a mystical song clear to the initiated. They use it according to their needs and allow themselves to be influenced in their mode of expression by no external considerations.

The gypsies have invented their music for their own use in order to speak to themselves, to sing to themselves, to hold with themselves the most intimate, the most touching monologues. How could they have introduced principles and conventions, they who admit them nowhere? They know a primitive grammar in their gavage and have never known a sincere, a religious respect for anything but for the preservation of one another.

The nomads of music submit music to no precept—above all, to none concerning the relation of tones. Intermediate modulations are so little obligatory that one can even call them extremely rare, and consider them, when they do occur, as a modern corruption, as an effacement, an obliteration of the original type. In genuine Gipsy music, chords of transition are, with few exceptions, completely omitted in the brazen attack of one tone after another. Before these dazzling feats the spirit of the ordinary musician is bewildered and agitated. Sometimes intimidated, always impressed and embarrassed, they are tempted to cry, "It would be very beautiful if it was good." Perhaps some Hungarian musical authorities learned in these matters will be inclined to ask why we attribute this music to gypsies which they—the Magyars—take pride in as a national possession; why we adjudge the honor of invention exclusively to those who are generally considered to be merely its interpreters, more than we would honor declaimers of poetry of which they were not the authors. A profound and conclusive dissertation on this question is difficult, for it can only be founded on inductions, the materials and facts collected being of a nature extremely vague and inconclusive.

In other days nearly every hamlet in Hungary had its troupe of Gipsy musicians, which only moved about in a certain district and there earned enough to

provide for the seasons spent in forests and camps. There were more or less celebrated ones—leaders. Sometimes whole counties were known and renowned for the excellence of their gypsy leader, and most grand seigneurs had orchestras in their palaces, keen spirit of rivalry existing as to who should retain the best. The Gipsy's art was thus spread throughout the land like a flourishing vegetation. All the population, was so to say, enfolded by it. It was a pleasure, a national trait. All-rich and poor, great and small—participated and enjoyed it to the same degree; for the same artists, the same orchestras, which delighted prince and palace, now charmed and lanced the people. They played with the same brilliancy, the same poetry, for peasants dancing in the barns as they did in palaces, where under gilded ceilings noble ladies reclined.

The most distinguished bands received handsome annual payments from the magistrates, but they never engaged themselves beyond a limited period of the year; after which they dispersed, either separately or in groups, to considerable towns or the smallest villages, to live there in the same condition as other gypsies. Very rarely were bands or individuals so famous as to be sought from far away.

Beyond a few ballads and some warlike songs, we discovered among the Hungarian gypsies no trace of vocal music worthy of attention. Few of their women have good voices. Everlastingly exposed to atmospheric changes and accustomed to drink, worn out by wild dances and the cries exciting them, fatigued by the work of carrying, when they carry on their backs, the freshness of their voice is lost.

## Musical Commercial Travellers

In our days, from the nomads that they were, the gypsy musicians have become commercial travellers. Instead of going with their tribe, with folded tent and caldron carried in a dusty cart, they travel by train from one capital to another, and have formed into a society to protect their interests. Since they have inhaled a new musical atmosphere, their art has ceased to be a joy to them and has become rather a trade. Since they have learned this hunger for gain, this passion for the large characteristic of the commercial centers, which is infinitely more corrupt and more corrupting than the habit of stealing when exercised with a sort of primitive naïveté, they have become devoted, as are many others, to the monster of speculation. They seek reputation only to make money, and forget in this cult—bizarre when it is the artist who abandons himself to it—art for cupidity.

Hungary can with justice claim as her own this art, nourished on her corn and her wine, ripened in her sunlight and her shadow, acclaimed by her admiration, embellished and ennobled, thanks to her predilections, and so woven together with her customs that it is combined with the most intimate, sweetest memories of every Hungarian. Even as a glorious conquest, it figures among the highest distinctions of our country, and its memory should be placed, like a precious jewel, on one of the points of our ancient and superb crown.

## Music Study and School Work

By Frederick A. Williams

IF AMERICA is ever to become a musical nation in the true sense of the word, it would seem that our young people should have a better opportunity to study music. As it is now, the pupils who attend school are so crowded with school work that many find it impossible to study music and keep up with their school studies. Those who do make the effort are obliged to treat music as a side issue, giving it little time and practice that satisfactory progress is almost impossible. This is especially true of high school students. Many teachers find that when their pupils enter high school they are obliged either to give up music study entirely or at best make very little progress with the limited time they have for practice.

At the beginning of the present school term a new plan to have longer sessions for high school pupils was adopted in the city of Cleveland, Ohio. Where formerly these schools were out at 1:30 p. m. they are now held until 3:30; the junior high until four p. m. One can readily see how little time there is left for these pupils

to go for their music lessons after school hours, or for practice. Their much time is required out of school hours for regular studies. For the music teacher about two hours of study daily is left. As a large majority of the pupils studying either piano or violin are school pupils, it would seem as though the continual adding to the school curriculum would become a serious menace to the study and musical progress in general. Conditions may be different in other cities, but it is sincerely hoped they are, both for the sake of the pupils who want to study music and for music teachers. The only solution of the difficulty would seem for high school pupils who wish to keep up their music studies to arrange to drop one school study if possible and substitute music study in its place.

It is agreed that the proper study of music should be neglected. As a mental discipline and as a builder of character, it is equal to any study; and it is certainly very useful in giving pleasure and entertainment.

## The Need of Musicianship Among Pianists

If you ask the average pupil—or even teacher—what he means by "technic," the answer will probably be "Oh, scales, arpeggios, chords, and so forth." This answer is correct enough so far as it goes, but the answer also all mention of sight-reading, transposition, accompanying, to say nothing of a proper understanding of harmony, counterpoint and musical form. Technic is only a means to an end, and the end is interpretation—not the laboriously acquired interpretation of some half dozen pieces which students delight to describe as their "repertoire," but the ready interpretation of any piece of music within the student's range of ability. We cannot all be Liszt, who read at sight from manuscript Grieg's difficult pianoforte concertos, adapting and arranging the orchestral and solo parts as he went along. We should, however, be able to play a simple song or violin accompaniment at sight, even transposing it if necessary, yet such a feat is not infrequently beyond the ability of many a "fine" pianist whose fingers travel gaily over the *List Second Rhapsody* or the Chopin étude for the black keys.

Along with the daily practice of scales, chords, arpeggios, octaves, etc., should certainly come practice in musicianship. Here are some possible exercises for the development of that quality:

**Sight-reading:** Practice sight-reading of pieces well below your normal technical abilities. Play straight through, regardless of mistakes, and keep your eyes and intelligence a few measures ahead of your fingers. Notice the marks of expression as well as the notes, and do not neglect to count your rests.

**Accompanying:** Get a violinist or singer to practice with you, beginning with simple pieces, and learn to cover up the performer's mistakes. This is regularly expected of the accompanist by the average amateur singer or violinist. Amateur soloists are apt to be fazed over easy parts and to make a sudden eclipse when the difficulties set in. Also in their struggle to express their souls they sometimes forget to count rests, and often omit a measure here and there entirely without warning. However irritating this may be, it is most excellent practice for the accompanist.

## Practical Transposing

**Transposing:** Begin by transposing the left hand alone, a tone up or down, of one of your early pieces; then do the same with the right hand. Afterward transpose both hands together. The same way transpose the piece a half-tone up or down; a minor third; a major third, and so forth. Harmonies may also be used for this purpose. Increase the grade of the piece as facility is gained.

**Score-reading:** This involves reading three or more staves at one time, often with different clefs for each. It can be developed to the point of reading full orchestral scores. Begin by reading a simple three-part female chorus with a separate staff for each part. A four-part male chorus may follow, one in which the two parts have to be played an octave lower than written. Then a mixed four-part chorus (reading the tenor an octave lower than written) may be practiced. Also practice playing simple songs including the voice part with the accompanying. Then try duets, trios, quartets, with accompaniment in the same way. Increase the difficulty of the choral works, adapting the great fugal choruses from the works of Handel, Mendelssohn and Bach. Then proceed further by adapting string trios (in which the viola is written in the alto clef); string quartets in which the violoncello soars up into the tenor clef. Proceed through quintets, sextets to orchestral scores in which transposing instruments are used—begin by that time you will have passed far beyond the need of these suggestions.

**Ensemble playing:** Play duets and trios with other pianists. Play also, if possible with a chorus or orchestra. The accompanist to choral societies are compelled to develop skill in sight-reading, transposing, score-reading, etc., by the very nature of the work, and acquire an immensely valuable insight into music. This is not possible for everybody, however. Where a chorus or orchestra is not available, get a talking-machine and try playing with the records.

**Paper-work:** Harmony, counterpoint, musical form, etc., should not be neglected by the piano student as so often the case. Viewed by themselves, these studies seem very difficult to the average student. Studied in conjunction with practical work at the keyboard as suggested above the difficulties will soon resolve themselves into nothing very insurmountable.

BEETHOVEN as a boy was very timid and docile, but cared nothing for boys' games.

Beethoven detested teaching, and it was only with great difficulty that his friends could get him to keep his teaching engagements.

Beethoven was a hard task-master to himself. His early sketch books, which may be seen in the British Museum, indicate unrelenting self-criticism and revision of his ideas. "Polish, polish, polish!" seems to have been his rule.

Beethoven studied with Haydn for a little over a year, but contended that he had learned little from the older master. Haydn in return did not have a very hopeful estimate of Beethoven as a pupil.

Beethoven was twenty-four when his first work was published. Mozart's first work appeared when he was little more than a child.

Beethoven's improvisations were nothing short of marvelous. Once he entered a contest with Hummel. After his rival had finished, Beethoven in his ardent mood asked casually, "When are you going to begin?"

Beethoven and his note-book were inseparable. He always had it with him, and jotted down thoughts whenever they came to his virile mind.

Beethoven was an enemy of war. He detested it. However, he realized that it was an unavoidable necessity at times.

Beethoven was both an iconoclast and a democrat. He dedicated his *Sinfonia Eroica* (No. 3) to Napoleon Bonaparte. When he learned that Napoleon had turned from being a democrat ruler to become an emperor—a second Caesar—Beethoven tore off the title page bearing the dedication and threw it to the floor, with the words: "The man will become a tyrant and will trample all human rights under foot. He is no more than an ordinary man."

Beethoven wrote the famous *Kreutzer Sonata* for a negro violinist, George Bridgetower, with whom Beethoven appeared in public in May, 1803, and played the Sonata for the first time. Later on Beethoven changed the dedication to his friend, Rodolph Kreutzer.

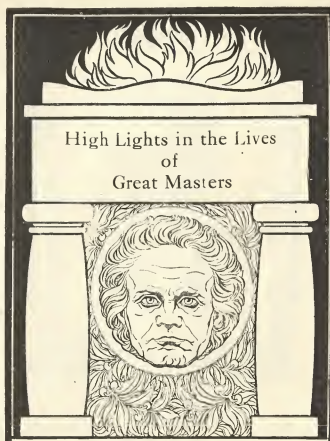
Beethoven was a man of tremendous determination. His opera "Fidelio" was scheduled for performance in Vienna, November, 1805. Meanwhile the intrepid Napoleon captured the city and the Viennese aristocracy was obliged to desert the city. Notwithstanding this Beethoven determined to have his work produced, and it was given for the first time with a sprinkling of French army officers as the audience.

Beethoven was quick to resent lack of proper respect to his art. Once when playing before a group of noblemen, who persisted in whispering to each other during the performance, he jumped up from the keyboard and rushed away shouting, "I will not play to such pigs." Severe as this censure is in this day, in Beethoven's day it demanded great courage.

Beethoven had little idea of securing fame through his work. Indeed, he cared so little for fame that he once said: "I never thought of writing for fame and honor. What I have in my heart must come out when I write."

Beethoven, while not irreligious, held a stern view of the need for self-help in all human effort. Moscheles once made a pianoforte arrangement of Beethoven's "Fidelio." At the end Moscheles wrote, "Finis—with God's help." Beethoven wrote underneath, "Oh, man, help himself!"

Beethoven's majestic mind made him the center of every gathering at which he was present. Crowned heads paid court to him, as though he was some great ruler. Among them was the empress of Russia,



High Lights in the Lives of Great Masters

BEETHOVEN

who pleased Beethoven immensely. While Beethoven was a democrat in spirit, it is said that he enjoyed the society of the aristocracy when they met him as an equal, as he initiated he was. He said: "The intellectual realm is the most precious in my eyes, and far above all temporal and spiritual kingdoms."

Beethoven was a man of definite ideas and plans. After collecting his thematic material he made a definite plan for his greater work and kept that in mind every moment while working upon it. "Ich habe immer ein Gemälde in meinen Gedanken wach ich componiren bin." "I always have a picture in mind when I compose."

Beethoven's love for nature is historical. "No man on earth can love the country as I do." He walked for hours every day in all sorts of weather.

Beethoven's sense of humor was well known to all his intimates. He once said: "All his friends recognized that in the art of laughter Beethoven was a virtuoso of the first rank. Indeed, he was often known to laugh uproariously when there was apparently nothing to excite laughter. Some passing thought would amuse him and he would be overcome with mirth."

Beethoven was awkward and bungling, but this was doubtless due to the fact that his mind was so occupied with great thoughts that he did not guide his physical movements accurately. He frequently was in great distress over the fact that he could not seem to help spilling his inkwell over his piano keys.

Beethoven's lack of tidiness kept him in continual hot water with his servants. He would throw valuable manuscripts on the floor as waste paper, and lost much in this way. Once his cook wrapped up a lot of kitchen utensils in the manuscript of the Mass in D. Fortunately it was recovered, as the composer had no other copy.

Beethoven was so very careless in his handwriting and in his proofreading that months often elapsed before clean copies of his works could be obtained for performance. His copyists were often driven half frantic by trying to decipher his almost impossible handwriting.

Beethoven did not give homage and did not expect it. Once he wrote to a copyist, who addressed him as "Gnädige Herr" ("Gracious Sir.") "You can come to-morrow morning, but go to the devil with your 'gracious sir.' God alone should be addressed as 'Gracious Lord.'"

Beethoven was an early riser as well as a hard worker. He was up in the morning at half-past five, and it is said that he jumped out of bed humming, whistling and singing while he beat time with his hands and feet.

Beethoven's deafness was due to a thickening of the membrane of the Eustachian tubes, which prevented the admission of the necessary amount of air to the ear. This was due, it is said, to a cold in the head in early life. He was known to aggravate the condition by frequently bathing his head in cold water while he was working.

Beethoven was a great admirer of Handel. He once said of him: "Handel is the greatest composer that ever lived. I would gladly lift my hat to his memory and kneel on his grave."

Beethoven's creed was most singular. It was of his own making, and he kept it before him continually. It read:

"I am that which is, I am that which was, and that shall be. No mortal man hath lifted my veil. He is alone by Himself, and to Him do all things owe their being."

Beethoven cared so little for applause that he never looked for it. He was so deaf that at a great concert given to present his Ninth Symphony in 1824, he did not hear the cheers and the hand clapping. Frauslein Ungar realized this and turned the master around so that he might see the vociferous audience.

Beethoven was rarely satisfied with a work after it was finished. Indeed, he wrote four separate settings of Goethe's "Nur wer die Sehnsucht kennt" and did not know which was best.

Beethoven's sketch book for his opera *Fidelio* represents a huge work in itself. It is a thick oblong volume composed of 340 pages, sixteen staves to the page. He made eighteen distinct and different beginnings to one of the aria's before he got one that pleased him.

Beethoven clung tenaciously to life. He hated the idea of dying with so much work to do undone. His mood then was very cynical. "Plaudite, amici, Comedia finit," he shouted; "Applaud my friends, the comedy is finished." Schubert was among the last visitors; but the older master was too ill to do anything more than murmur to him, "Some wine came from friends a little later." Beethoven saw it and said, "A pity—a pity—too late!"

BEETHOVEN RUSHED AWAY SHOUTING "I WILL NOT PLAY FOR SUCH PIGS."



This certainly sounds like a discouraging case. No sense of rhythm, and you cannot teach her how to practice after three days. This is not so unusual, however, for the majority of people. If she is not correct, they understand how or not. If she herself wants lessons, there ought to be some way of getting at her intelligence and drawing it out. Her sense of rhythm you can help by playing duets with her. I have a book, *How to Teach Music to Children*, which I will devise. A book like Spaulding's *Yon* and I will be just the thing, and there are many others that the publisher will send you for examination. You would better keep her playing first three pieces until she can play them smoothly. Then only give her the new pieces, so that she will not get weary with suffering up her muscle. Interesting little pieces are *Sunset* Glog, *Kern*; *Day Dreams*, Engelmann; *With the Caravan*, Fernst; *At Eventide*, Nodinsky; *Evening Twilight*, Reinette; *At the Window*, Reinette; *Remembering Dear*, Gail; *Doyle's Funeral*, Tchaikovsky.



## Taking Stock

By Grace Eusembark

As the end of the fiscal year, which comes sometimes in the spring and sometimes in the fall, the business man "takes stock" to find out where he stands, how much he has lost or gained in comparison with the previous year, in order to determine what his prospects are for the coming year.

Certainly, the artistic and commercial values of the musician's "stock" should be appraised as carefully as those of any other business.

Let us consider some of the potentialities of the profession of the teacher of music.

These may be classified under two heads:

First—Thorough knowledge of your particular subject in all its phases.

Second—The power to use this knowledge, to make it carry, as actors say. This latter point implies the teaching ability which enables one to apply it under varying conditions and to all sorts of different personalities.

The business man has one column for losses and one for gains. He knows why one list is longer than the other, or, if he does not, he finds out. That is, if he is a successful business man.

If you are a teacher, perchance you may have lost a pupil or two. Possibly they were not satisfactory pupils and so not much of a loss. But just where did the fault lie? Had the pupil outgrown you? A stronger background of more musical knowledge thoroughly tested will remedy such a situation. Did he lack interest? Was there sufficient cooperation between you and his parents and enough stimulation or ingenuity or resourcefulness on your part? "Necessity is the mother of invention."

If you can put your finger upon any weak spot in your business methods and find the remedy, you have turned that particular reason for loss into an element of gain.

## Have You Progressed?

How much progress did you expect of your pupils last year? Did each pupil fulfill your expectations? Was your selection of music invariably chosen most carefully? Were your methods of teaching it calculated to win the best results in the shortest time?

I knew a young teacher who, although she was able to perform difficult music, yet always thoroughly "went over" a piece of music which she was giving to a pupil for the first time.

She endeavored to consider it from the pupil's as well as from the teacher's standpoint and tried to anticipate his probable response by planning her methods of presentation to meet his technical and mental equipment. In this way she acquired valuable teaching experience.

Sometimes she evolved special little technical exercises for practice, from the more difficult parts, which greatly facilitated progress in learning the piece. Sometimes, she wrote in extra fingerings instead of taking time to experiment at the lesson. She planned where she would point out various harmonic constructions, thus illuminating otherwise seemingly abstruse passages to the pupil who had no inklings of harmony.

For example, she might show from what scale a run was derived or from what chord an appoggiatura was taken or how a series of chords might be different positions of the same chord. One who phrase might be the counterpart of another in a succeeding passage, where modulations occurred in the piece, how the marks of dynamics and expression were a natural outgrowth of the prevailing idea or "story," real or imaginary, which the music was meant to convey. All of which were valuable aids in reading and memorizing and of indispensable value both in the pupil's interpretation of and subsequent intelligent rendering of the piece.

Of course, such careful preparation contributed greatly to the teacher's ability and correspondingly to the increased interest and progress of her pupils.

In this "taking stock" of pedagogical potentialities another element is worth consideration—that of the personal attitude of the teacher. The importance of which is often not sufficiently realized. What is your attitude?

The truest wisdom is a resolute determination.—NAPOLÉON.

## Hands Together

By L. J. Sugden

THE trouble is that they are not together. One of the hardest problems the teacher has to contend with is the pupil whose left hand anticipates the right hand by a beat. The only remedies are persistence, patience, and an appeal to the pupil's sense of hearing. Many teachers are guilty of the habit, and do not know it. It is probably due to the fact that we read from the bass up. That is, we unconsciously read the lower notes first. Psychologists have tried to find a basis for determining this, but the laboratory experiments have not been altogether successful. Mozart was credited with an interesting witicism: The Prior of a cloister once asked him what he thought of the new organist. Mozart thought a moment and said, "He plays in true biblical style." "What do you mean by that?" asked the Prior. "Why," answered Mozart with a smile, "his left hand knows not what his right hand does."

## Time Saving Devices at the Beginning of the Year

By Edith L. Winn

- I. See that you are at your studio at regular intervals so that callers can find you.
- II. Advise, if you make a change of location; and don't change unless you really must do so.
- III. Don't live beyond your income at the start. It takes too much out of you to serve your feet.
- IV. Have everything ready so that you may rest a few days before school opens.
- V. Have your instruments in order. The best will stimulate the best.
- VI. Call on prospective pupils' parents, but not during study hours.
- VII. Keep to a schedule.
- VIII. Have on sale music ready for the new season.
- IX. Keep good faith with pupils and parents. Do not discuss other teachers, in kind and generous.
- X. Try to practice every day. The teacher who never plans is at a disadvantage.
- XI. Learn to rest when necessary. Five to six hours at most are enough for a teaching day. Even strong men do not work well after that.
- XII. While waiting for pupils, go to music stores and catalog your teaching pieces. Make new lists.
- XIII. Spend some time in being seen "around town," as if you really meant business and had some zeal. You know the young doctor spent the first three months of his life riding at break-neck speed out into the country every day, although he did not have a case. By and by people began to believe in him.
- XIV. Keep cheerful and do your work easily and naturally.
- XV. Good health is a better asset than a large class obtained by using up more than one's actual store of energy.

## Fay Foster



FAY FOSTER.

girl should come out foremost in such a contest naturally brought her a great deal of attention.

Miss Foster's training was most exhaustive. She was a prodigy in piano playing of the most brilliant of the younger American composers. A few years ago she surprised Germany by winning the First Prize for musical composition in a contest conducted by one of the foremost Berlin publications. It was expected that the prize would go to certain well-known European musicians who were known to have competed. That a young American should come out foremost in such a contest naturally brought her a great deal of attention.

Miss Foster is now in America touring and teaching. The American musical public may expect much of her as a composer.

## Thoughts from Famous Educators

EDUCATION, beyond all other devices of human origin is the great equalizer of the conditions of men—the balance wheel of the social machinery.—HORACE MANN.

The future of democracy is bound up with the future of education. Where the public school term in the United States is longest, there the average productive capacity of the citizen is greatest.—NICHOLAS MURRAY BUTLER.

In our industrial, social, civic and religious democracy everything waits on education. No real progress and no lasting improvement in any line of life is possible except through the better education of the people.—PHILANDER P. CLAXTON.

Whatever gives to the mind a larger view increases individuality; whatever gives to the youth the power of self-control and of inhibiting his impulses and whims for the sake of combination with his fellows increases his higher order of individuality and makes him a more worthy citizen, and in doing these things the common-school system is performing its greatest work.—WILLIAM T. HARRIS.

Education for efficiency means the development of each citizen, first as an individual, and second as a member of society. It means bodies kept fit for service by appropriate exercise. It means that each student shall be taught to use his hands deftly, to observe accurately, to reason justly, to express himself clearly. It means that he shall learn "to live cleanly, happily, and helpfully, with those around him."—WILLIAM M. MAXWELL.

The place which music now holds in school programs is far too small. By many teachers and educational administrators music and drawing are still regarded as fads or trivial accomplishments not worthy to rank as substantial educational material; whereas, they are important features in the outfit of every human being who means to be cultivated, efficient and rationally happy.—CHARLES W. ELIOT.

## Is My Pedaling Correct?

By Ernst Eberhard

STUDENTS of piano often conclude that their pedaling is good from a lack of realization of how bad it really is. In the majority of cases, this is due to an automatic action of the foot which has become automatic through long and thoughtless use. There is a little test which students with bad pedaling habits can make use of that will enable them to discover whether or not the right foot in fulfilling its proper function.

The first thing to do is to make the right foot thoroughly conscious of what it is doing; secondly, to make sure that the pedal is allowed to raise as far as possible. Cross the left leg over the right; the unaccustomed pressure makes the right foot acutely conscious of what it is doing. The muscles of the right leg will now take care that the pedal comes up as it should, making a clear, distinct separation of the non-harmonic tones. The resulting difference from the accustomed manner of pedaling may be so great that the tones will seem unpleasantly clear to the ear which is used to a slovenly blur. Perhaps the pedal was not lifted in just the right place, perhaps it was depressed too soon; all the mistakes of careless pedaling tend to force themselves on one's consciousness. It is remarkable how the extra tension of the leg sharpens all the faculties and puts them on the qui vive. Try this little test next time you play a piece and see if your right foot is not interfering with clarity in your playing.

## Facts About Russian Masters

MANY of the famous Russian composers were educated for entirely different walks in life. Here are a few:

CÉSAR CUI, Military, became a Major General in the Russian service.

MUCSORSKY, Military, became an officer in the Russian service.

BOBORN, Chemistry, became an educator.

RIMSKY-KORSAKOFF, Naval, became music inspector in the Russian Navy.

TECHAKOVSKI, Law, entered Government civil service.

Tchaikowski had Jewish blood in his veins.

All music is an idealization of the natural language of passion.—HERBERT SPENCER.

## NOCTURNE

Several shorter compositions by Mr. David Dick Slater have appeared in recent issues of THE ETUDE and have found favor. The Nocturne in B-flat is a more ambitious work. The themes are all beautiful and expressive and the form of accompaniment used is tasteful and in-

genious. Particular attention is called to the return of the first theme, enriched and enlarged, beginning at (a) and a similar return later on of the third theme in E-flat, this time using an accompaniment in appoggio. Grade 4

DAVID DICK SLATER

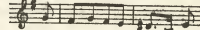
Andante cantabile M.M. = 108

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## HUMORESQUE

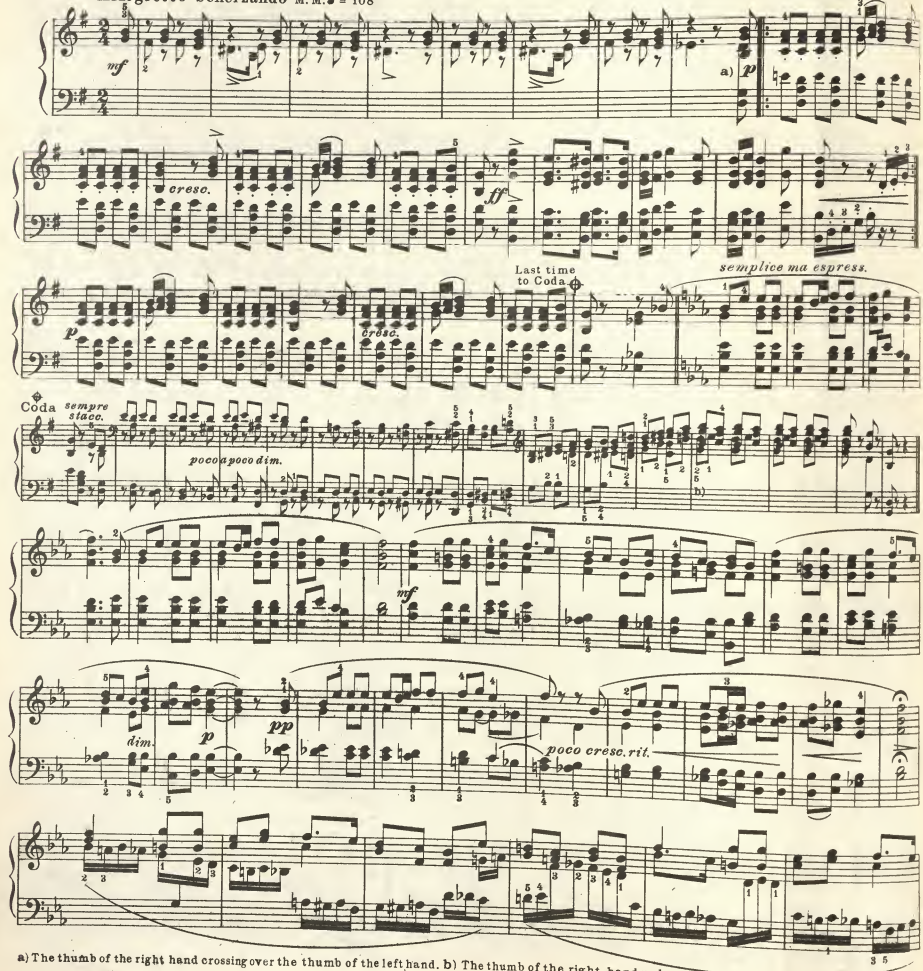
One of the most characteristic of the shorter pieces of the great Russian master. It is easy to perceive why this is called *Humoresque*. Note first of all the choppy melody divided between the two hands. When properly played the melody must be made to stand out, thus  etc. A Russian

composition without some sort of "drone bass" would hardly be thought Russian at all. Such a bass begins at the end of the eighth

measure and continues on. The actual "drone" or "organ point" is furnished by the reiterated D in the bass and the effect is heightened and rendered quaintly characteristic by the recurring changing note E, always appearing on the accent. This E is brought out strongly by the thumb of the left hand. The middle section in E flat is of pastoral character. This section also introduces a "drone bass". In the Coda the "drone bass" is inverted, appearing first in the upper voice and then in the tenor. A firm, almost rugged style of interpretation is called for. Grade 5

P. TSCHAIKOWSKY, Op. 10, No. 2

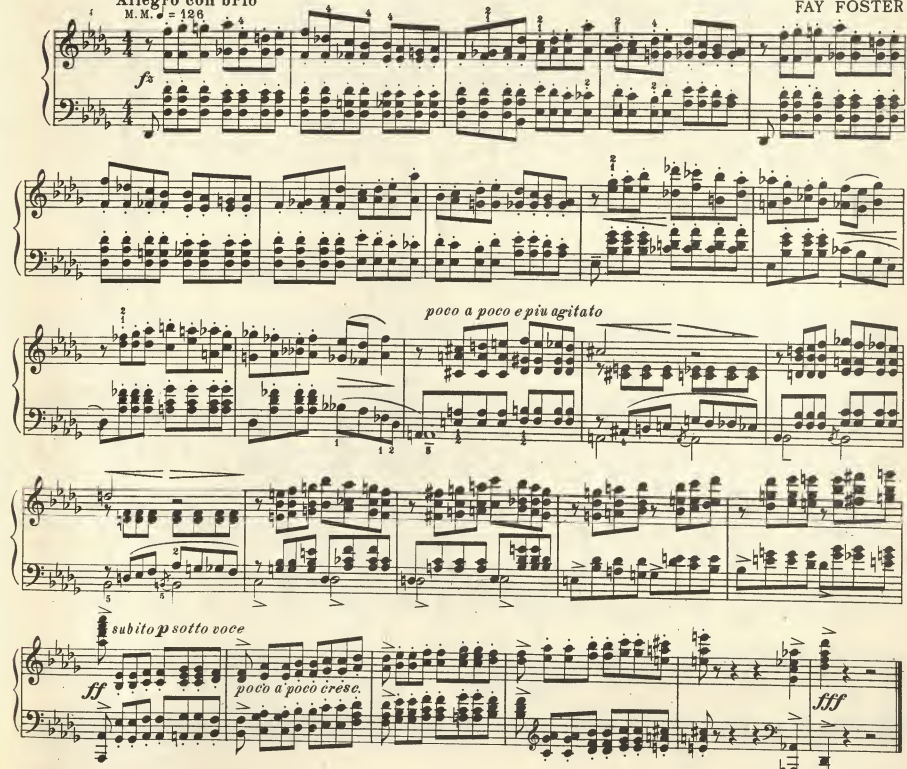
Allegretto scherzando M.M. ♩ = 108



a) The thumb of the right hand crossing over the thumb of the left hand. b) The thumb of the right hand under.


Prize Composition  
Etude ContestFIRST THEME  
from ETUDE DE CONCERT  
CHROMATIC STACCATO ETUDE

FAY FOSTER

Allegro con brio  
M.M. ♩ = 126




## ECHOES FROM THE ALPS

Characteristic both in melody and rhythm. The *yodling* effect so inseparably connected with the music of the Alps is introduced very cleverly but not overdone. Grade 3

CARL MOTER, Op. 18, No. 1

Allegretto M. M. ♩ = 160

## UNITED STATES OF AMERICA

Introducing OLD BLACK JOE, etc.

In this interesting teaching piece one finds three familiar melodies, together with some attractive original material. This number is particularly adapted for small hands. Grade 2

Tempo di Marcia M. M. ♩ = 104

PAUL LAWSON



# FLIGHT OF THE CORSAIRS

## GALOP

FR. T. LIFTL, Op. 98

This is an original four hand number, not an arrangement. It will be seen that the two parts are of about equal importance and of equal interest. This composition must be played in the style of a Concert Galop, with fire and vigor, and with all the themes standing out strongly. Grade 4.

### SECONDO

Tempo di Galop M.M.  $\text{♩} = 144$

TRIO

*(D.C.)\**  
Fine of Trio

*(D.C.)\**

\* After D.C. of Trio, go to beginning and play to Fine.  
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# FLIGHT OF THE CORSAIRS

## GALOP

FR. T. LIFTL, Op. 98

Tempo di Galop M.M.  $\text{♩} = 144$ 

### PRIMO

TRIO

*(D.C.)\**  
Fine of Trio

*(D.C.)\**

*(D.C.)\**

\* After D.C. of Trio, go to beginning and play to Fine.



## CAMP OF GLORY

## GRAND MARCH

EDUARD HOLST

The compositions of Eduard Holst are all noted for their brilliance and melodic interest. The four hand version is the original form of *Camp of glory*, but this number has also been arranged by the composer for two hands, six hands, and eight hands. It is a stirring Military March, Grade 2.

Tempo di Marcia M.M. ♩ = 126

## SECONDO

\* From here go to § and play to Fine; then go to Trio.  
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## CAMP OF GLORY

## GRAND MARCH

EDUARD HOLST

Tempo di Marcia M.M. ♩ = 126

## PRIMO

\* From here go to § and play to Fine; then go to Trio.



# THE WHIRLWIND

## INTERMEZZO

This lively *Intermezzo* movement will afford brisk fingering practice in either hand, calling for speed and smoothness throughout. The middle section in F introduces some syncopation in the popular modern manner. Grade 3½

*Allegro con fuoco* M.M. ♩ = 128

C. S. MORRISON

# IN FULL UNIFORM

## MILITARY MARCH

This little March is in the *Parade* style, with four steps to a measure. Much more variety is to be found than is usually met with in pieces of this type. The harmonies are varied and the appearance of the F major theme in the left hand suggests the effect of a military band. Grade 2½

*Tempo di Marcia* M.M. ♩ = 120

E. K. HEYSER



JANUARY 1917

## NAPOLITAINE

H. CLAUDE

A lively folk dance in the rhythm of a *tarantella* or *saltarella*. One can almost hear the shuffling feet of the dancers. Grade 2.

Allegretto M.M. ♩ = 144

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## THE MERRY ELF

FREDERICK A. WILLIAMS

The elf depicted by this music is a merry elf indeed, full of quips and smiles. Characteristic pieces of this type are most useful for study purposes, affording at the same time recreation and opportunity for real musical advancement. Grade 2 1/2

Joyful and bold M.M. ♩ = 108

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JANUARY 1917

THE ETUDE Page 37

## REST

LOUIS A. BROOKES

Rest is a tuneful little song without words, with the melody all in the left hand. Too much attention cannot be paid to left hand practice, and to the development of the singing tone in the left hand. Grade 2 1/2

Moderato M.M. ♩ = 108

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# VIVIENNE

## PETITE CAPRICE

RODOLPHE J. VANASSE

An entertaining *caprice*, somewhat in the style of a waltz movement, but with frequent changes of pace. Mr. Vanasse is a promising young composer, new to our ETUDE readers. Grade 3.

Allegretto giocoso M.M.  $\text{♩} = 144$ 

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# IN THE PALACE

## POLONAISE

C.T. BRUNNER

An easy *polonaise* movement, correct in form and in rhythm. Note the effect of the first theme closing on the third beat of the measure, and the second theme closing on the second beat. Grade 2½

Moderato M.M.  $\text{♩} = 108$ 

*Fine*

*D.C.*



## BOYS ON PARADE

JANUARY 1917

EMIL RHODE

A lively and attractive military number with some very useful educational features. The rhythmic treatment must be crisp and exact. Mr. Emil Rhode is a successful American writer who makes his first appearance in the Etude. Grade 2.

Alla Marcia M.M. = 108

JANUARY 1917

MESSAGE OF LOVE  
VALE

THE ETUDE Page 41

M. MOZKOWSKI

Arr. by Albert Franz

In the original concert waltz these beautiful themes appear in a guise too difficult for even the moderately advanced. As transcribed by Mr. Franz they are brought within the reach of all. Grade 3

Poco moderato M.M. = 48



OCEAN SPRAY  
WALTZ

JANUARY 1917

A "running" waltz movement, affording good finger practice. Play it at a rapid pace and with automatic precision. Grade III.

Tempo Valse M.M. ♩ = 72

J. TRUMAN WOLCOTT

JANUARY 1917

THE ETUDE Page 43

To my friend Charles A. Sheldon, Esq.

## GRAND CHŒUR DIALOGUE

A brilliant postlude or recital piece suitable for festival use. A *Grand Chœur* (grand chorus) is intended to display the full power of the organ and the resources of the separate manuals. The pedal *obbligato* in the *Finale* is not difficult, but chiefly heel and toe work.Registration: {  
Gt. 8' and 4' Flutes  
Sw. 8' and 4' Strings  
Ped. 16' and Soft 8'

Allegro moderato M.M. ♩ = 108

ROLAND DIGGLE



[illegible]

# TRÄUMEREI

R. SCHUMANN

Arr. by M. Greenwald

A very useful arrangement which may be used as a violin solo with piano accompaniment or for two or three violins with piano accompaniment, or as a violin trio without piano. The harmonies correspond exactly with the original, but the piece is transposed

from F to G, this latter key being better adapted for stringed instruments. In the middle staff all notes stemmed upward are for the second violin. Those stemmed down are for the third violin.

[illegible]



# MALEANA

A Love Song from the Hawaiian\*

Chas. F. Horner

THURLOW LIEURANCE

A very timely number, in view of the present popularity of Hawaiian music. Mr. Lieurance has caught exactly the proper spirit and the characteristic musical coloring.

Moderato

Oh Ma-le - an - a, come with Lei on your  
arm, Grace-ful as Ka - pi-o la-ni, Dusk-y maid with reg-al charm. Oh Ma-le -  
a-na, Al-o-ha speak and Lei bring, Dainty flit-ting, gold-en Man-o, My love song to you, will sing -  
REFRAIN  
Ah, Al-o-ha - o-e, Al-o-ha - o-e,  
Ah, Al-o-ha - o - e.

\*NOTE - Pronounce the name Maleana like Ma-la-ah-na. Kapiolani like Ka-pe-o-la-ne. Alohae like Al-o-ha-6-6. Lei like Le-e.  
NOTE - Alohae is the Hawaiian word for "Farewell Forever!"  
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No an - swer comes from gold - en Man - o. The sea surf sighs, Oh dark the  
day. Gone is the dus - ky Me - le - a - na, With my heart, A-lo - ha - o - e.

## WHERE THE ROSES WERE

Alfred H. Hyatt

G. MARSCHAL LÖPKE

A very artistic song, rising to a fine climax, demanding fervor and tenseness of expression.

Moderato espressivo

Let us go back to where the ros-es were, So far a-cross an  
Let us go back to where the ros-es are, Those paths are ech-o -  
ach-ing void of years; Love waits to dry our eyes that now have wept a - far too long, a -  
less with-out love's guest; To reach it, break each bar-ri-er, down each bar, And know of all life's  
far too long e - ter-ni-ty of tears, love is the best.  
gifts, of all gifts, love is the best.

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# YOU SING TO THE WORLD OF A SUMMER TIME

ROSE M. EVERSOLE-Mc CORMACK

Elizabeth K. Reynolds

A very pretty sentiment, in an effective modern musical setting. This would make a fine *encore* song.

Moderato

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## When Homer Nods

By E. H. Pierce

MANY teachers still make great use of the sonatas of Haydn and Mozart as teaching material, in some cases, in a carefully designed progressive order. In my own student days at the Leipzig Conservatory, one of the two leading piano teachers ran chiefly to Mozart, the other to Haydn. With the growing interest in more modern schools of composition, and the emphasis placed on acquiring the necessary technique rather through a limited number of well chosen technical exercises than by going through a huge amount of graded "material" such a course is becoming more and more out of date. Nevertheless, these compositions occupy such an important place in musical history that to ignore them entirely is certainly to go too far to the other extreme, and to make one's musical development sadly one-sided. Certainly every player should be familiar with at least two or three of Haydn's and two or three of Mozart's sonatas, but these should be chosen from among the best of their works, not from among those which in sporting parlance we might call the "also rans."

Let us "tell the truth and shame the devil"—any very voluminous writer, in either music or literature, will occasionally have his shady hours in which he brings forth something dull and trivial, and Haydn and Mozart, geniuses though they were, were no exception. The ancients used to say, of some of the less inspired parts of the *Iliad* and *Odyssey*,—"Good Homer nods."

There are certain other facts, not as widely known as they might be, which would aid the student to a right appreciation of both the good and the bad in these classic works.

First: The very trivial *finales* which we sometimes find, made up of a sort of quadrille tunes, and divided into short repeated sections, were a concession to the taste of the day, now long since outgrown. Some of Haydn's sonatas, in that day, in their elaborate first movements and adagios, sounded as deep and complex as Brahms' sonatas do to us. Good old Papa Haydn would close with a light finale in the then popular style, to leave his audience good natured. The same is true, to some extent, of Mozart.

Second: There are certain conventional figures, especially the so-called "Allegretto bass," which now strike us as being somewhat bare and exercise-like. We should put ourselves, in thought, in the

time of the composers, and know that in their day these forms were all new and unacknowledged. Exercises and études were devised by later composers, to develop ability to play the sonatas. It is very far from the truth to imagine that the sonatas were made up of exercise figures, or were designed in any way as exercises. This is a false impression that the young student, who pursues a graded course of sonatas such as we alluded to in the first of this article, is apt to receive.

Third: The piano of Haydn and Mozart's day was a very different instrument from ours. In most respects, it was far inferior, but not in all. It has been my privilege to play on several well-preserved or carefully restored old instruments, including one which actually once belonged to Mozart himself—(now in the Mozart Museum at Salzburg)—and to observe that their sweet light tinkling tone is specially pleasing for the rapid runs and ornaments of Mozart's piano style. Our own pianos have a richer, yet after all, a duller tone, and the action is deeper and harder than in the early instruments.

Fourth: The Minuet, an old dance-form which finds such frequent use in the works we are discussing, without doubt impressed the hearers of that day in a way we fail to realize. It was the popular dance of the day, and its rhythm had connotations of gaiety and gallantry. To us it is merely a classical convention, and to tell the truth, sometimes a bit tiresome. Beethoven possibly felt that, too, when he began to write Scherzos instead of Minuets. It merely goes to show how the fashion of the day vanishes, generation after generation. That which Haydn and Mozart wrote, merely to suit the taste of their own day, has become, or is becoming, almost obsolete: that in which they followed the guidance of their own genius, and brought forth the best they had within them, is still fresh and beautiful. It was my intention, at first, to give a list of what I considered the most worthy of study among the sonatas of these old masters; but on second thought that would seem to be too much a putting forward of my own personality. Any good musician, if he does not allow himself to be blinded by a false and superstitious reverence for great names, can tell in which numbers a composer is at his best, and which, on the other hand, had better be passed by in charitable silence.

## Hoping Against Hope

By Ethel P. Ware

ONE of the blessed things about man is that he is capable of being developed through his own will. Native gifts do of course play a large part in the success of the music student yet the educated will can work wonders. The cultured man is one who has fertilized and tilled his mind as the farmer tills the soil. He can make himself productive or unproductive just as he understands his soil and as he industriously works upon it.

There are, however, certain students of music who are so constituted by nature that it seems hopeless for them to succeed. Fortunately they are very few. Music is an art which almost anyone may develop and enjoy if sufficient time is given to it. This, however, is quite different from aspiring to be a great virtuoso or a great singer. The heights are kept for a few solitary talents who are

often very lonely when they have climbed to the top. On the way up there are thousands fallen by the wayside.

It is very necessary therefore that we should all consider our possibilities very seriously. Do not be deceived. Find out what you really are. Determine whether you have the gifts that will enable you to do what you propose to do. Most of the disappointments in life come from failing to identify our gifts in good season. It is human to want to be something that one is not. The hen is a most useful bird and its usefulness would not be nearly so great if it were the peacock with his gorgeous plumage. There is an old English proverb which we all should know full well,

*The Ass who goes a-traveling  
Will not come back a horse.*

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## Department for Singers

Editor for January, Mr. NICHOLAS DOUTY

### Where is the Seat of Vocal Resonance?

#### The Need of a Resonant Tone

Mr. Nicholas Douty, who edits THE ETUDE Voice Department for this month, is one of the most distinguished American musicians. He is an excellent organist and pianist as well as the composer of thirty or forty published part songs and songs. It is, however, as a tenor and teacher of singing that Mr. Douty is best known. He was born in Philadelphia, and is a pupil of Osopoda, Dietrich, Carle, Vandegier (London) and Striglia (Paris). He has appeared as tenor soloist with almost every great Choral Society in the East and in the West, and has been the tenor soloist in every festival of the famous Bach Choir of Bethlehem.—EDITOR OF THE ETUDE.

At a looks upon singing contain endless discussions upon breaks, registers, head voice, mixed voice, chest voice, high larynx, low larynx, stiffness of the jaw, tongue and throat.

Whole libraries are filled with books on breathing, rears of paper are used in discourses upon enunciation. Interpretation is written about in terms of such obscurity that we are left quite in the dark as to what the author means.

Psychology—the control of the voice by the will—is the latest panacea invoked by the theorists to cure all vocal ills. Last of all, we have the printed word of the conductor that the singers cannot sing in time and tune—in a word, that they are not musicians.

The truth of the matter is that the singer who makes a public success must have a practical working knowledge of all these things, and more. He must control his registers sufficiently well so that there will not be a marked break between them. He must evolve for himself a system of breathing which will enable him to produce and control his tones, and to make dynamic changes which the music demands. Whether his larynx be high or low makes little difference to the audience, but after many experiments (if he thinks of the matter at all) he will find out for himself the position of the greatest ease and comfort. Nor can he hope to sing very long with a stiff jaw, tongue and throat. He will soon tire, and his enunciation will be bad.

He must have enough interpretive ability to interest his audience and enough psychic control to hold both himself and them well in hand. If he fails markedly in any of these things (or in one or two others which I have not mentioned) the great American public will cure him of his ambition to be a singer by the simple expedient of staying away from his concerts. The managers will not give him anything to do, and he will be literally starved into another profession. He will then become a lawyer, a clerk, a plumber, an insurance agent, a tramp, a clergyman or a writer of articles on the voice, as Fortune and circumstances may decide.

Of resonance, however, there is comparatively little mention in the singing books. And yet a resonant tone is a *sine qua non* nowadays, when orchestras are growing larger, and auditoriums vaster and vaster.

First of all the singer must be heard before one can judge whether one likes him or not. It may be a fault of the present age, which the future will remedy; but at the moment every public singer must have a resonant voice. Resonance, according to Webster's dictionary is "the state of being able to sound loudly; to reverberate; to be filled with sound or ring." Every instrument is made up of two parts—first, the sound producing part; second, the resonating medium. For example, the drum consists not only of a tightly stretched skin. The resonance chamber beneath made in the kettle-drum, of metal, and in the snare drum of wood, is a resonance chamber which greatly increases and improves the tone. The violin, the king of instruments, is but a curiously shaped wooden box over which a stretched skin (one wound with metal) are stretched and are set into vibration by rubbing with a horse-hair bow. The strings themselves produce little tone. It is the vibrations (resonance) of the wood and varnish, and the air contained in the fiddle, which give the instrument its characteristic beauty and richness of tone and its carrying power.

#### Forms of Resonance

In the trumpet, the air is put into vibration by the action of the lungs and the lips. The resonance of the metal tube gives the resulting tone its tremendous power, and peculiar penetrating timbre. It is not so much the microscopic indentations upon the rubber plate of the record which makes the photograph in the instrument of happiness or of torture. They are, indeed, the "personal record" of the voice of a man or the sound of an orchestra. Without the resonance of the cabinet of wood, and the horn of metal or of papier-mâché, the sound of the record would be almost inaudible. Sea captains and baseball announcers know that the microphone not only concentrates the voice, but helps to give it carrying power and volume. Is there not, then, some resonance apparatus connected with the human singing voice? Is Nature such a bungler that she must learn from the mechanician and the physicist?

I am not speaking at this time of those marvellously delicate and dexterous action of the muscles, of the tongue, lips, jaws and soft palate, which produce the voice, but helps to give it carrying power and volume. Is there not, then, some resonance apparatus connected with the human singing voice? Is Nature such a bungler that she must learn from the mechanician and the physicist?

#### The Human Voice

The human voice is produced by the action of the breath upon the vocal cords. Its tone is greatly reinforced (as even the phonographic record is reinforced) by the co-vibration of the air in the cavities of the chest, mouth and

nose (perhaps even in the antrum of Highmore and the frontal sinuses) and by the resonance of the bones of the face.

This eternal principle is so old that it always seems new with each new generation. The old Italians insisted upon it strongly, although they used other words to express it. It is practiced by every ragman, every huckster, every itinerant preacher, every railroad train-announcer, every public speaker, every newsboy, indeed every man who uses his voice forcefully and continuously. These men learn to use their resonances, or they get hoarse, lose their voices and must seek other occupations.

Most voices need upper resonance. Jean de Resaize, a supremely good artist, wrote "La grande question d'art est de ne pas laisser la voix descendre au-dessous de la cavité du nez." The great question of the voice becomes a question of the nose. Pol Ponceau, one of the greatest vocalists that ever lived, used to spend hours in soft practice to get the resonance of the cavities of the face and head. To sing "Dona la manna" is a great thing; no singer can do it without it. And yet to sacrifice the chest resonance for it is to fail to use the complete vocal mechanism.

A celebrated throat doctor once told the writer of this article that the quality of a man's voice was determined by the shape of the bones and cavities of his nose and face. This is undoubtedly true. It is also true that the quality and range of his voice are determined by the condition of his larynx and size and strength of his throat.

It is all the man that sings. He must indeed be able to sing "his own name" and to sing slower and faster than any other neglected subject of resonance. The charming differences of timbre which we notice in the voices of the many singers before the public are characteristic of their faces or their figures.

McCormack's silvery, lyric voice, G. Russo's darker, colored, tragic tone, Antonio's rich and Ruff's brilliant baritone, Nicklausen's, Lili Lehmann and Randegger's, Striglia was neither a fine musician nor a remarkable scholar. He had, however, a marvellous feeling for tone, and an uncanny instinct which led him unerringly to the obstructions which prevented its proper emission. The singing world owes him many a debt, but perhaps his insistence upon the triple resonance of the chest, mouth and nose (head) cavities is his greatest legacy to posterity.

It is not meant by this statement (nor did he teach it) that the amount of co-vibration remains constant in each of the three resonators with every note of the scale. Naturally the proportion changes with every note. There is more head (nose) resonance on the high tones, more chest resonance on the lower ones.

Each singer must find out by long and by constantly practicing, by fasting and prayer, what proportion sounds best and is easiest to produce on each note of the scale. A high tone sung with only the head (nasal) resonance sounds too white. It needs a little more chest resonance to give it body. A low tone with only the chest

resonance sounds thick and ugly in the singer's parlance it is "too far back." Needs mouth and head (nasal) resonance to give it bite and brilliancy.

#### Voices Need Upper Resonance

Most voices need upper resonance. Jean de Resaize, a supremely good artist, wrote "La grande question d'art est de ne pas laisser la voix descendre au-dessous de la cavité du nez." The great question of the voice becomes a question of the nose. Pol Ponceau, one of the greatest vocalists that ever lived, used to spend hours in soft practice to get the resonance of the cavities of the face and head. To sing "Dona la manna" is a great thing; no singer can do it without it. And yet to sacrifice the chest resonance for it is to fail to use the complete vocal mechanism.

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### How to Study a Song

Meets has been written upon "How to Study aethoven Sonata" or "How to Study a Chopin Etude." Edition after edition of the piano classics has been published, indicating clearly the phrasing of each passage, the fingering and the pedaling. Famous pianists have issued their favorite pieces, with copious explanations showing how each difficult passage should be practiced.

Scarcely anything of this sort has been attempted with songs, because in the first place it is more difficult to do, and in the second because the technical pianist works with a visible instrument, and can indicate readily just what he wants done, while the instrument upon which the vocalist plays is hidden in his throat.

I shall endeavor to suggest a method of studying two famous airs from Handel's *Messiah*, "Rejoice Greatly," for soprano, and "Comfort Ye" and "Every Valley" for tenor. The two numbers are very different, the first presenting technical difficulties only, while the second is extremely difficult from both the standpoint of interpretation and technique.

#### "Rejoice Greatly"

"Rejoice Greatly" is a florid aria which must be sung with a clear, light tone production, with the attention concentrated upon economizing the outflow of the breath. Two very difficult passages present themselves instantly, both of them long roulades. They are between bars 18 and 23, and between bars 71 and 75, and both are sung upon the word "Rejoice." These passages must be practiced separately (just as passages are taken separately in piano playing), and sung five to ten times as often as the rest of the song. If the voice is not flexible enough to sing them at the proper speed, they must be sung slower and then gradually divided into sections. The speed must be gradually increased until they can be sung up to time.

It is good to try various vowel sounds upon these passages. For instance, a darker voice may find the vowel sound *E* helpful, both to bring the voice forward and to economize the breath. A bright, clear voice must not use the *E*; sound but must stick to *A*ff.

Another difficult passage is on bars 62 to 65—"He shall speak peace unto the heathen." The difficulty here is almost altogether one of breath control. It, too, should be practiced separately, and great care should be exercised that the necessary crescendo and diminuendo should be made without loss of breath. As far as interpretation is concerned the words make clear just what the song means.

The last and last portion of the song should be sung with the bright, brilliant tone quality usually associated with coloratura singing. The tone should never be thick and somber or heavy. The whole middle section, being more expressive and sustained, must have, by way of contrast, a somewhat darker quality of tone.

In the recitative for tenor "Comfort Ye" several difficulties are immediately recognized. In the first place there are many long-sustained tones on *E* (fourth space). The very difficult tone is the tenor voice. The first difficulty is the tone on the first syllable of the word "Comfort" (bar 8) is particularly trying, and tenors bear a sign of relief when it is over. These tones, on *E*, *F*, *G*, and the passages connecting them, in the so-called break of the voice, present a very interesting problem. Should they be sung "open" or "covered" or "mixed"? It is a question of the voice, of the singer's lungs? It depends on the voice, of course, and after all each singer must choose for himself, but it is safest to use a "covered" or "mixed" tone, with plenty of head (nasal) resonance.

These passages must be practiced ten times as much as the rest of the song, with great care not to force the tone but to place it with economical control of the breath. The singer has the satisfaction of knowing that after mastering this recitative, other things of the same kind will be easier to him.

The aria "Every Valley" has three or four passages of extreme difficulty. Bars 14 to 19, 21 to 24, and 27 to 31 are practically coloratura passages for tenor.

The advice given in the case of similar passages in "Rejoice Greatly" applies here both as to separate practice and to the change of vowel sounds. They are more difficult than the roulades in the former piece, because they are written around the break of the voice. Bars 30 to 33 and 36 to 40 contain another kind of difficulty. The production of these long-sustained tones (again *E* the fourth space) must be free from throat, jaw and neck stiffness. Nor should they be forced. Economy of breath is very important here, or the tones cannot be held out to the end without losing quality.

Passages of this character tire the voice very quickly; they must not be practiced too often or too long at a time. Sing them twice or thrice, with the whole attention concentrated upon the production of the voice and the control of the breath. It is in just such passages that the control of the voice by the mind plays so large a part.

It is difficult to speak about the interpretation of the recitative and aria. These words are the words of God, and the recitative must be sung, therefore, with great dignity, authority, and control. No super-sentimentality, no emotional slopping over, no purely human passion they are the words of God, and the recitative must be sung, therefore, with great dignity, authority, and control. No super-sentimentality, no emotional slopping over, no purely human passion they are the words of God, and the recitative must be sung, therefore, with great dignity, authority, and control.

The tone quality in the aria "Every Valley" must be light and clear, so that the somewhat old-fashioned roulades shall sound neither smug nor ponderous. It is a difficult aria for a robust voice to sing, but practicing with a light flowing tone and not too much force will make its execution possible. Do not plot through it like an old horse pulling a loaded cart up a hill. Do not use too big a tone in it. Rather let the clarity and lightness of the tone and the consequent carrying power which this method of singing gives, produce the effect of buoyancy and freedom which the song demands. The last portion of the song should be sung with many changes of dynamic force, and not in one long monotonous forte.

It is confidently hoped that the study of one of these famous songs in the manner suggested here will give to the student a method which, with modifications, will apply to the study of every song, ancient and modern.

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Editor for January, CHARLES M. COURBOIN

### Relaxation in Organ Playing

One of the most important yet most sadly neglected principles of the mastery of organ playing, especially concert playing, is that of complete, scientific relaxation.

By relaxation and repose is meant a careful and scientific training of mind and body, particularly of the body, so that the organist may play without any sense of strain, tension, or nervous stress whatever. There is perhaps no other one thing that does more to render the organist's work ineffective than the failure to study and observe this one principle.

Undue tension—the failure to relax—is the cause of much of the stammering, muffling of tones, "muddy" technique, and inability to bring every passage out clean-cut. Many organists go "all to pieces" and are in a state bordering on nervous exhaustion following a difficult concert recital because of failure to relax. They use up nervous energy in straining muscles which are not needed in the performance of the selection, and the resulting nervous tension leads to a general nervous disturbance which is very harmful and trying.

We have all had the unfortunate experience of listening to the public speaker who was embarrassed and ill at ease, and all know the strain under which his audience labors for fear he will break down entirely and retire in humiliation and failure. Much the same feeling is developed in the organist's audience when the performer appears to be playing under a strain and to be forced to great efforts to perform the composition before him. But if the artist appears quiet, relaxed, and fully at ease, the audience has nothing to disturb its focus of mind, and its attention is focused fully on the composition being played. An audience will listen fairly spell-bound when it has absolute confidence that the artist will not stumble or fail, and when he can hide himself, as it were, behind his message.

In Bayreuth the movement for the elimination of every abstraction and impediment to the enjoyment of the music has gone so far as to place the orchestra out of sight of the audience.

A lack of relaxation also appears in the undue delays, uncertainty, and hesitation in changing hands from one manual to another, in shifting combinations of stops, and in other manipulations of the accessories of the organ.

#### How Some Pupils Fail

Failure to understand or practice this great principle of organ mastery is readily seen in the pupil who has not been properly instructed. He will seat himself on the bench with little or no attention to the proper position; he will draw himself up to a more or less tense, strained state of mind and of muscle, and will appear to have gathered up all his powers and summoned his will power to the task of forcing every note to sound in its proper position. He will attack a difficult run or pedal passage with a sort of involuntary stiffening and rigidity of the whole body or at least of the forearm, the upper arm, or the legs, without real-

izing that this state of tension will defeat the very object for which he is striving—a clean-cut delivery of the troublesome passage.

Much of this trouble can be traced to errors or neglect in the fundamental piano education of the organist. As a rule the organist's piano foundation is inadequate or of the wrong sort. How many are mastering Bach's *Preludes*, *Two and Three parts*, and the *Preludes and Fugues of the Well-Tempered Clavier*, so essential in securing good organ technique? Each should not merely be played over until the pupil gets a general idea of his compositions, but his works should be thoroughly mastered. The organist must, as a rule, do even more with the left hand than with the right, and his left hand must become as highly trained as his right if he is to meet the requirements of many of the classical organ compositions. There is nothing in all classic piano literature which will do more to train the left hand than the study of Bach. It is also most excellent training to secure independence of the hands, a thing even more necessary to the good organist than to the pianist. In addition to performing the music, the organist must draw stops, change combinations, push combination buttons, and work with the left hand equally as well and as rapidly as with the right. To play Bach well the pupil must understand relaxation, and the teacher should watch the pupil with great care and patience from the time he takes up the study of Bach.

#### Proper Position of the Body

The first essential for relaxation of the organ in organ playing is proper position of the body. The organist should first see that the organ bench is set perfectly straight, that is, parallel to the keyboard of the organ. He should then seat himself at the center of the bench and make sure that the bench is moved forward to accommodate itself to the height of the performer and the length of his limbs and the reach of his arms. The trunk should then test his position by placing his hands on the Great organ manual. If he is sitting too far back on the seat, he will find a tendency to "reach" for the keys; if he sits too far forward he will find instead a tendency to push down on the keys or to push away from the body. In either case the position is one of tension and not of relaxation and he

will find it impossible to relax properly until he changes to correct position. If he maintains an incorrect position, the strain on his shoulder and arm muscles will certainly interfere with his technique.

After getting into correct position the performer should relax the whole arm from shoulder to finger tips. There should be absolutely no sense of strain anywhere along the line from the shoulder to the finger tips, but every muscle should be relaxed and free. The same thing should be true of the back and leg muscles, and the performer should feel his whole body at repose. He is then ready to begin. But he must continue to watch himself constantly and to stop the moment he detects the least strain or tightening on the muscles at any point.

#### A Great Organist's Method

One of the greatest organists and organ teachers of recent years was Alphonse Mailli, head of the organ department of the Royal Conservatory of Music in Brussels and Organist of the King of Belgium. He used to lay great stress on relaxation and repose in playing. The moment he noticed the least evidence of strain or nervous tension, he would quietly stop the music and center himself on the organ bench, relax every muscle, and then tell him to proceed in this way he soon brought his pupils to the point where it became almost an instinct with them to relax the muscles upon beginning to play.

One device of Mailli's in this connection will be of interest. He would usually have the pupil balance the trunk of the body perfectly erect, place the left foot on lower C note of the pedal board and the right foot on upper D and center himself to the point where it became almost an instinct with them to relax the muscles upon beginning to play.

The writer has seen many performers of great repute start in a selection very well indeed, and the minute they were

compelled to pull stops, move couplers, push combination buttons they lost their poise and equilibrium, their technique became shaky and they were because the muscles were being cramped and strained; they lost their bearings, control of the work, and their self-confidence, and finished their performance badly. All this could have been avoided had they studied and practiced the principles of scientific relaxation.

#### Organists of Different Countries

Many of the English and German organists are as a rule stiff and awkward in pulling stops and moving other accessories, and this tends to make their playing cramped and lacking in ease. The attitude of the body is reflected in their playing. The French organist, on the other hand, is apt to be afflicted with too many mannerisms, although this fault has been considerably modified in the last fifteen years. Perhaps the average American organist combines the faults of both classes. Through the failure of the teacher to watch for tension and stiffness in the muscles through the years there is danger in such conditions.

One great fault in present-day organ teaching is the custom of some teachers of allowing their pupils to depend too much on "feeling" for their pedal notes. For example, the pupil if he wishes to play F will "feel" with the toe for F. Or if he wants B, he will feel for B. As a matter of fact, there is really no reason why one should "feel" for a note on the pedal board than there is for him to go through the same process on the manuals. No piano teacher would think of allowing a pupil to do this with his hands. Much of the poor pedal work so often seen is the result of this "feeling" process. A great number of unnecessary movements of the feet are made, each of them taking time and energy; the pupil has no confidence that he can strike the right note without fail, and the resulting nervousness and lack of self-reliance invariably results in inefficient and inaccurate playing. One must train himself so that he can strike any note within the normal range of each foot with absolute accuracy, without the less of any appreciable amount of time.

#### Mannerisms

One other evidence of lack of poise is the mannerisms which so many organists, many of them of the highest type, allow themselves. Wild and uncalled for motions, upward waves of the hand in pulling stops, allowing the hand to fly high in the air at the end of a rapid upward passage, and all similar gyrations not only disturb the audience but seriously interfere with the balance and poise of the player. Sometimes they appear to be a cheap attempt of the performer to impress the listeners with the idea that the artist has a wonderful technique requiring such elaborate motions. It must not be forgotten that the real artist is one who can do something technically really good. He is one who can summate each and every note perfectly natural and easy. Perhaps no other thing will do more to accomplish this result than a careful study and application of the principles of relaxation and repose in organ playing.

### Some Suggestions on Pedaling

The first and most necessary element in good pedal work is to be absolutely sure of the exact position of each note of the pedal board. There is only one way in which certainty in this respect can be acquired. The teacher must insist that the pupil should invariably get his body in the correct position, as described in the article on "Relaxation" and then hold that position throughout. The position of the body must be fixed first; then the pedal keys will be in the same relative position every time, and the pupil will soon be able to touch any key without error. If he sways to the right or left to the bench so as to move the position of the hips, he will be sure to lose his bearings in regard to the pedal notes.

A good exercise to use in this connection is the following. After settling his body in correct position, the performer should reach to the extreme right end of the keyboard with his hands, then to the extreme left, rotating the trunk at the base of the spine without turning the body on the bench or sliding it in any way along the bench. He should practice this exercise on each manual, being sure to move the right elbow well away from the body when swinging to the right, the left when swinging in that direction. This exercise will do much to develop flexibility of the body so that passages lying at the extremes on any manual may be readily taken without disturbing the position on the bench.

One great fault in present-day organ teaching is the custom of some teachers of allowing their pupils to depend too much on "feeling" for their pedal notes. For example, the pupil if he wishes to play F will "feel" with the toe for F. Or if he wants B, he will feel for B. As a matter of fact, there is really no reason why one should "feel" for a note on the pedal board than there is for him to go through the same process on the manuals. No piano teacher would think of allowing a pupil to do this with his hands. Much of the poor pedal work so often seen is the result of this "feeling" process. A great number of unnecessary movements of the feet are made, each of them taking time and energy; the pupil has no confidence that he can strike the right note without fail, and the resulting nervousness and lack of self-reliance invariably results in inefficient and inaccurate playing. One must train himself so that he can strike any note within the normal range of each foot with absolute accuracy, without the less of any appreciable amount of time.

#### Arpeggios the Best Exercise

To secure this independence and accuracy in pedal work, the best exercise for the pedals is to play arpeggios in all scales as high as the pedal board reaches, then play them back to the other end of the board, always going from one extreme to the other. If the pupil does not possess a good ear and can not tell by listening to the notes whether he is playing the various arpeggios correctly, this exercise should be done on an organ with a teacher's aid, so that he may watch the manual keys to see that no errors are made. This practice work, and for that matter all pedal practice, should be done as far as possible on an organ with a large manual and pedal board. A. G. O. scale, as all modern organs are built with that pedal board, is one of the greatest drawbacks to the progress of pupils in pedal work is the

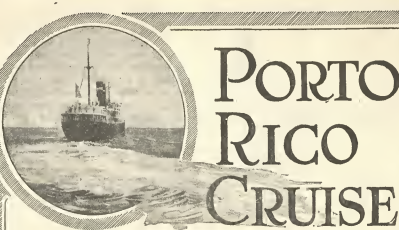
so-called "practice organ." This is frequently an instrument of ancient vintage and quite often has 27, 25, or even 21 keys in the pedal board. In addition the pedal keys are often so narrow and so small and the intervals are so different from those on the present standard pedal board that practice upon it is almost useless. It might be said, in passing, that the idea prevalent in many churches that it will injure their organs to have pupils practice upon them is most harmful to the cause of good organ work. As a matter of fact, the organ would be much better off if it were through and through to be shut up from one Sunday till the next. In many cases the tender care bestowed upon these church instruments is out of all proportion to their value.

In regular pedal work the right foot should always be slightly in advance of the left, the difference in position being about four inches. There are two reasons for this. First, particularly in the case of men, when one is called upon to strike two contiguous notes such as C and D, one with one foot and one with the other, the foot striking last is apt to be cramped and strike two notes instead of one. This is much less likely to happen if the feet are separated as suggested than it is if they are both extended the same distance. A second reason is that one gets a much better support for his body and is able to take a more balanced poise temporarily with the feet unevenly advanced than if both are equally extended.

The pedal clavier, while good for the beginner, is very poor for continued practice, because one must watch his feet to know whether he is playing the correct notes. One should not look at his feet in playing the pedals if he wishes to gain speed, because it takes time, makes one lose his place in the score, tends to lack of confidence, and is fatal to successful concert playing.

Another absolute necessity for good pedal work is looseness and freedom of the knees. The foot should move across the pedal board freely, the knees being moved apart as far as necessary to follow the foot. Never should the knees be held closely together. The knees and thighs should swing outward and apart so that hip, knee and foot are always in an approximately straight line. The foot should never be turned on its side so that one strikes the note with the edge of the shoe.

The keys should be pressed down by a movement of the toe or heel from the ankle joint only. Never should the knees be moved up and down in a prancing style in playing the pedals. This requires great energy, is slow, uncertain, and awkward. In good pedal work the movement is to play arpeggios in all scales as high as the pedal board reaches, then play them back to the other end of the board, always going from one extreme to the other. If the pupil does not possess a good ear and can not tell by listening to the notes whether he is playing the various arpeggios correctly, this exercise should be done on an organ with a teacher's aid, so that he may watch the manual keys to see that no errors are made. This practice work, and for that matter all pedal practice, should be done as far as possible on an organ with a large manual and pedal board. A. G. O. scale, as all modern organs are built with that pedal board, is one of the greatest drawbacks to the progress of pupils in pedal work is the



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**The Best Shoes for Pedaling**  
For good pedal work, the best shoe is one with a straight last, a heel moderately high and not too low, and with a good flexible leather made and upper. Flexibility is important in order to allow freedom of movement. Shoes with heavy, thick soles, extension soles, and unnecessarily broad lasts should be avoided. Either high shoes, oxfords, or pumps (if the latter are provided with a strap) will give satisfactory service. In the case of ladies' shoes, the heel should be avoided, the high French heel. This style of heel is so narrow and small that the foot

slides off the keys whenever the player tries to do heel work. Furthermore, the player may very easily "turn over her ankle" if she tries to play wearing such a shoe.

A careful observance of the suggestions made above will do much to better the playing of any conscientious and faithful student. Nothing but persistent and careful practice will break up bad habits in pedaling and substitute good ones in their place. The gain resulting from following the suggestions will, without question, amply repay the pupil for the effort expended.

## The Overbearing Attitude of Some Organ Builders

ONE of the most annoying things with which many organists have had to contend is the attitude toward them by some organ builders in attempting to impose their terms upon the organist, no matter how well he understands the construction of an organ or how carefully the specifications have been drawn. In some cases this dictation on the part of the builders amounts almost to impudence. I venture to say that not one organ builder in ten knows how to play an organ with any degree of skill and how can he be expected to know the requirements of a modern concert organist? Yet they will say to the organist, "You do not need this; you do not need that. Why do you want so many couplers? Why do you ask for so many combination buttons? Why do you want the great organ in a swell box if the organ has only two manuals?"

Such an attitude on the part of the builder is absurd. It is true that many of them will give as a reason for their opposition the fact that these attachments and arrangements are seldom used. While this is more or less true, it is equally important on the other hand, that the organist should have these accessories at hand when he does want them. Further, if his style of playing does not call for them, that of his successor may find them very necessary. We might as well say that we should build our pianos with only four octaves because the upper two or three octaves are the lower octave of a piano are seldom used.

There are two main reasons why there are so many poor organs in our churches. The first is the fact that the average organ committee knows nothing about an organ, is inclined to rely upon the maker alone, and will swallow anything he says without hesitation. The second reason lies with the profession itself. There are, it is said to say, altogether too many organists who will accept some gratuity such as a free trip to the factory, a presentation of some costly pipe organ, or a "commission" on the instrument, or an honorarium for their services, in return for which they will complacently recommend an instrument which they know at heart is faulty and not worth what the maker asks.

Some time ago I was called to inspect an organ which the organist did not exactly like and which she would not herself accept. The organ was a divided instrument, tubular-pneumatic, and the tubes leading to the pedal organ were fifty feet long, on four inch pressure, without relays, a condition which made the pedal organ very slow. When the attitude of the organ builder was called to this defect, and I had demonstrated to him the impossibility of playing a rapid run on the pedal staccato, he had the audacity to tell me that there was no such organ playing possible, that you could not accept an organ to respond as quickly as this, and that there was no necessity for anything any quicker in responding than that which he had already built. The music committee came near accepting his statement, but he was finally compelled to make the necessary change.

On the other hand I am frank to say that some organists will require nonsensical things when making out the specifications of an organ, and naturally the organ builder should have the right to refuse to build such unnecessary attachments.

My advice to organists and music committees about to purchase an organ is for them first to seek some competent man to draw up the specifications. Very few organists are competent to do this. They can not tell why one kind of magnet is better than another or why one alloy is superior to another. Many of them know very little about the interior construction of an organ or, if they do have a general knowledge on the subject, they do not appreciate the fine points in construction which make the difference between success and failure in the completed instrument. They know that they do not like this or that feature about an instrument, but they do not know its cause or how expert in drawing specifications is. If an organist, he can be made responsible for the successful completion of the instrument. In addition, the organ builder should be given a guarantee on his organ, such as a guarantee for half or more of the cost of the organ, such features as the expert may find unsatisfactory.

## Musical Encouragement

By George Henry Howard

ENCOURAGEMENT is the sunlight in which many musical successes have been made. Encourage the student. If he is unfortunate show him that out of the worst slimes some of the most beautiful blossoms spring and let him infer that no matter how heart-breaking the conditions of his musical life, noble experiences and splendid achievements are ahead of him. The piano student needs a large fund of vitality, brain power, nerve force, blood vigor. Whence shall he gain it? First through hygiene, regard for the

laws of health. He needs the best food he can afford, the best beverages, pure water—pure milk, pure fruit juice—no alcohol, little tea or coffee, if any. Second exercise, bathing, sleeping and play. Third he must not neglect healthful recreation of all kinds. Fourth and most important of all he must have encouragement from intelligent, sympathetic friends. He must never worry. He must always look on the bright side of things.

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## Department for Children

Conducted by JO-SHIPLEY WATSON

## When the Band Begins to Play

Boom! boom! It's the big bass drum! What joy that sound carries! Somehow the boom! boom! gets into your legs before you know it and sends you going! This time it was Mildred and her Auntie Marsh who were carried off by the big bass drum, and they spent the whole afternoon in the city park listening to its hearty, wholesome voice. Perhaps you are not all so lucky as Mildred; perhaps some of you don't have a city park with a bandstand. If you don't happen to know about a band, wouldn't you like to hear about one? I mean about the instruments. Mildred always found the band much more interesting after she knew the instruments and their voices.

First of all, Mildred wants you to know that there are three kinds of bands: (1) the orchestra, (2) the military band, (3) the brass band. It is the military band that Mildred wants to tell about. You must understand that the military band does not always march at the head of its regiment; it sometimes plays in parks and at garden parties; but no matter where it plays it always brings the same kind of enthusiasm. No one can resist it—no, not even a wooden Indian.

There are usually thirty or forty players in a military band. The voice of the greatest brilliancy is the *piccolo*. This voice is shrill and used sparingly. Then comes the soft, smooth voice of the *flute*. If you have ever heard cooing doves, then you know the voice of the flute. Its beautiful mellowness has caused it to be called the most "cooal" of all wind instruments.

## The Clarinet Family

Then comes the family of clarinets. The B flat clarinet is an important instrument in the military band. There are usually three parts written for B flat clarinets and several players to each part. The tone is rich and mellow. The most rapid passages are played upon the clarinet. Practically all violin music consisting of single notes can be played upon the single work without the clarinets. Mendelssohn seems to have revelled in clarinet tones, and Weber, too, shows a peculiar love for them.

But, notwithstanding its great scope as a solo instrument and its facility, it is a tricky instrument to play. First of all, it is extremely sensitive to atmospheric changes. When it is too warm the pitch rises, and the player has to tune up. Possibly the most disconcerting thing about the instrument is the proper management of the reed. The whole beauty of tone depends upon the reed. A bad reed will be only produced a bad tone, but it is liable to utter a horrible shriek, a noise called "cocoa" (quack) by the French or "a roose" in English, and this is almost impossible to conceal even when many are playing.

Beside the B flat clarinet, we have in the military band the E flat clarinet, smaller in size and higher in pitch, and the alto E flat clarinet, an octave lower

than the E flat clarinet, and the bass B flat clarinet, an octave lower than the B flat clarinet. The lower register is in some respects the finest part of the instrument, the tone being rich and full, but rather somber. This register is known as the "chalumeau" (pronounced shah-lu-mo). It is named from an older instrument of the clarinet type, which has now passed out of use.

The next in order are two oboes. The oboe part is in every way similar to that played by the same instruments in the orchestra. The oboe is useful as a solo instrument, but it also is used in conjunction with the other wood wind instruments. It is often heard in pastoral music to suggest the shepherd's pipe. In slow passages there is no instrument which can give the effect of pleading or beseeching so perfectly as the oboe. If you have ever heard the soft tenderness and pathos

most important instrument, with a beautiful tone of tender quality. It is used for solo passages and also for filling in middle harmonies. The B flat baritone is also used for "filling in." It is sometimes called the "altorn." Now comes the euphonium in B flat, an instrument which plays with the deeper bass instruments in the same way as the cello does with the bass of the orchestra. This is the chief bass instrument in the military band.

## The Slide Trombone

Of trombones, there are usually three, two tenor and one bass. The tone, like that of the trumpet, is martial, brassy and penetrating. The "valve" trombone is easier to play than the "slide" trombone, though its tone is somewhat inferior in quality. Cavalry bands always use the "valve" trombone.



CHILDREN'S BANDS. AMERICAN.

The interest in band music and military bands is naturally much greater on the other side of the Atlantic. This is reflected in the lives of the children, and all over the country and around the world, and in the minds of the children, and in the minds of the teachers do not know that there is a great interest in the Kinder symphony in America. The above picture shows a children's band in England.

of the oboe you will never forget its distinctive "cooal" tone.

Two parts for bassoons are found in the score of the military band. The quality of tone is of the same character as that of the oboe, but much deeper, for the bassoon is a bass instrument of practically the same register as the cello. In the military band the bassoons are chiefly useful as forming the bass of the reed instruments.

Now we come to the brass instruments. First comes the cornet. Its full name is "cornet-a-pistons," and it is the cornetina of the band. Floral passages are readily playable upon the cornet and some-like melodies are also effective. Two parts are usually written for cornets, the second part being an alto part. Trumpets appear to be neglected in band music, though they are sometimes used for special back-line passages. The trumpet is a brilliant and the instrument is treated with great importance in continental bands.

There are four French horns in the military band. The French horn is a

## Drum, Drum, Drum

How many know the glücksstein—the bells of the band? The instrument consists of steel plates attached to a frame-work and struck with a hammer. Percussion instruments are the timekeepers. The side drum or "tambour" is the most difficult to play. It requires a large amount of practice to do it well, and is an effective member of the band, as it adds crispness and life to a composition. The tenor drum is larger and deeper than the side drum and resembles the timpani or kettle drums in tone. As it is more convenient to move and carry, it often takes the place of the kettle drums. The bass drum is not so easy to play as you might imagine. First one must be an excellent timekeeper and count all the rests accurately. Then one must practice to get the proper "stroke." It is used in both forte (loud) and pianissimo (soft) passages and is most effective. The symbols are generally attached to the bass drum and played by the same player. Sometimes, for special effect, they are struck with the drumsticks. The symbols are generally attached to the bass drum and played by the same player. Sometimes, for special effect, they are struck with the drumsticks.

There are other percussion instruments: the triangles, castanets, tambourine, whip, railway whistle, bells and popguns. These are used for special effects, and if well played are very useful, but if badly played they are the source of the greatest annoyance to handmaster and audience alike. (Can you doubt Mildred's enjoyment of the military band when she knows all about the instruments and can pick out the special "tone color" of every one of them. I hope you will learn to know them as she does and that you will not miss a band concert whenever you have a chance to go to one.)

## Excuses

By Maude B. Allen

"I cannot count aloud," she said;  
"It mixes me to play;  
The notes don't sound, not near so nice,  
As they did yesterday."

"I lose my place 'most all the time,  
"Three," I forget to say;  
"I have the count, but," she said;  
"I'll never learn to play."

"I cannot play so quick," she said;  
"I have the count, but," she said;  
"I almost takes my breath away;  
"I hope this will not last."

"Oh, mother, are the cookies done—  
The sugar one, I mean;  
Oh, no! I talk as well as not,  
I'm playing like a queen."

"Just let me look inside the stove,  
My practicing? Oh, dear!  
I know just where I stopped, you know,  
I stopped to rest right here."

"You think I talk too much?" she said;  
But counting is so hard,  
I wish I could just see from here  
Whose dog is just in your yard."

"And teacher is just awful cross,  
And snaps, play that once more!  
It takes an awful lot of brains  
To count one, two, three, four."















### The Child's Own Book of Chopin

This new work in the *Child's Own Book of Great Musicians* series, which already includes Bach, Handel, Mendelssohn, Mozart, Schubert and Schumann, will be welcomed by class leaders everywhere. Give the average child a pair of scissors and something to cut out and the illustrations are a blank. In these books the illustrations are large. The child must cut out his own illustrations from a large sheet and paste them in the proper places. Then he binds the book with a needle and thread which we provide with each book. The price of the volumes already published is 15 cents each but if you order the forthcoming Chopin book in advance you can have it for 10 cents. Send cash with every order.

### Engelmann Album for Four Hands

The two albums of pieces for piano solo by Engelmann, *Easy Pieces* and *Favorite Pieces*, have been enormously popular. In deference to a general demand we have also prepared a four-hand Engelmann Album. This new album will consist of both original pieces and arrangements, including some of the most popular of Engelmann's drawing-room pieces. It will be a most attractive volume in all respects, the duets being chiefly of intermediate grade. The special price for this book in advance of publication will be 20 cents, postpaid.

### Easy Octave Studies

We almost owe an apology to our patrons for the long delay in the preparation of this set of studies. There is always some time given it during the month, and we are anxious to complete the work, and we hope that this present month will be the last in which the effort will be made. We are sending out this work a little different from any easy octave studies that are at the present time published. That is another reason why the delay is caused. These studies are trying to make this new work one of special value. The special price of 15 cents, postpaid, will therefore be in force a little longer.

### Album of Sacred Piano Music

This is a new and very useful volume of music of quiet and refined or contemplative character, music suitable to be used on Sunday in the home, and also at religious services and gatherings where organs are not available. The volume will contain some of the gems of the great masters as well as suitable selections by modern and contemporary composers. The pieces are melodious, but of elevated character. Pieces of trivial or commonplace nature have been excluded. In point of difficulty the pieces are of a largely of intermediate grade. Our special price in advance of publication is 35 cents, postpaid.

### Bach's Well-Tempered Clavichord, Vol. I

Our new edition of Bach's *Well-Tempered Clavichord, Volume I*, is now on the press. We will continue the series in an introductory offer during the current month, however. In this work, the famous edition by Carl F. Cramer, has been followed very closely. There has been only such minor changes as were necessitated by a careful comparison of the various standard texts. New hand-drawn illustrations have been engraved. Every pianist sufficiently advanced should take up these *Préludes and Fugues* and keep at them indefinitely. One may play them for years and still gain benefit, and continue discovering new beauties. Our special introductory price for the volume is 30 cents, postpaid.

### Young Folks' Musical Study Playlets.

Amateurs teachers are ever anxious for something that will brighten up the work of club meetings and classes. These playlets may be read by the members, each taking a part, or they may be acted using simple improvised home-made scenery or costumes, leaving essentials to the imagination. The cases for children's plays of this sort that has "ought on" in the public schools is based upon the fact that this very dramatic form impresses facts upon the mind in a more effective manner than any other. The book is a splendid one to follow in the "Child's Own Book of Great Musicians" or the Standard History in work with children's classes. Any ingenious teacher can conduct these plays successfully with no previous experience and little effort. The advance of publication price is 40 cents.

### Pleasant Pastime By Helen L. Cramm

The success of the last volume of this interesting writer, *New Rhymes and Tunes*, has inspired her to write a new book. Nothing better can be found than this work as *The Pleasant Pastime* by Helen L. Cramm. The book is a combination of this and *Progressive Exercises* may be used to follow the well-known *Little Pickers* or any other book of elementary finger exercises. Our special introductory price is 25 cents per copy, postpaid.

### Standard Advanced Pieces for the Pianoforte

This is a new volume in our popular series of piano music. It contains pieces that will contain pieces rather advanced, chiefly in grades four to six, with positions and styles more difficult. All the pieces are by the best composers, classical, modern, and contemporary. The pieces are such as will be found suitable for advanced teaching. The special introductory price in advance of publication is 25 cents, postpaid.

### 10 Melodious Studies By A. Sartorio. Op. 1090

The special offer on this new book of studies will be continued during the current month, and the work is now on the press. These studies are of intermediate grade and they are especially adapted for hands of limited span, as they are printed on a grand staff. All departments of technique are covered, but special attention is paid to scale and arpeggio in all directions. The studies are in addition to their technical value. Our special introductory price is 15 cents, postpaid.

### Schmoll Method for the Pianoforte

This work, the special introductory offer, is now on the press, but will be continued during the current month. Our new edition has been specially translated from the original French, and has been carefully prepared. This is one of the most melodious piano methods that we have ever seen. It is a work of the very best of educational material, but at the same time all the studies and pieces are of the most attractive character, and all are original. Schmoll's Instruction is one of the most popular European music books of the present day. Our special advance price for this volume is 30 cents, postpaid.

### Melodies of the Past Arranged for the Pianoforte By M. Greenwald

The good old melodies more than hold their own in popular favor. Some have never lost their hold upon the public, while many others have been revived. There is a great modern interest in all folk songs. Every piece in this new volume is based upon some familiar melody. The melody is first given in its original form arranged as a piano solo, but with the text of the first verse supplied and it is followed in each case by an interesting variation or paraphrase. The pieces all have been carefully selected. The introductory price for this new volume will be 25 cents, postpaid.

### 60 Progressive Exercises By F. Pischna

The special introductory offer on this work will be continued for one month longer. This is one of the very best of works to modern books intended for daily practice. It may be used by itself in connection with no other technical work, or it may be used in combination with such a work as *The Artistic Pianist* by Hans von Bülow. The book is a combination of this and *Progressive Exercises* may be used to follow the well-known *Little Pickers* or any other book of elementary finger exercises. Our special introductory price is 25 cents per copy, postpaid.

### The Supplement With This Issue

We present with this issue a photographic of Mozart similar to the one of Beethoven given with the December number. Nothing better can be found than this work as *The Pleasant Pastime* by Helen L. Cramm. The book is a combination of this and *Progressive Exercises* may be used to follow the well-known *Little Pickers* or any other book of elementary finger exercises. Our special introductory price is 25 cents per copy, postpaid.

Too much explanation cannot be given with regard to the scheme of use which we have moved as to manufacture and present these two portraits. Most of the portraits of the great masters will be given from time to time if it is desired by our subscribers.

The scheme is to make a passe-partout picture to hang on the wall of the studio or the music room. By simply trimming around the outside edge of the wide marginal border on the back, purchasing for 5 cents a piece of 8 x 10 window glass, it is possible with very little effort to make a very acceptable studio decoration. After trimming as above, place the glass over the face of the picture. Paste the edges of the paper which are outside of the glass and turn them over neatly on the back of the glass. You will find that they will make a very neat border or frame.

On the back of the picture, in the center, are the wide printed margins there is a feature quite valuable to every music lover and to every musical person.

### Etude Binders

We know of no magazine which is so worthy of having a permanent form after the years' volume has passed as *The Etude*. We will continue the series in an introductory offer during the current month, however. In this work, the famous edition by Carl F. Cramer, has been followed very closely. There has been only such minor changes as were necessitated by a careful comparison of the various standard texts. New hand-drawn illustrations have been engraved. Every pianist sufficiently advanced should take up these *Préludes and Fugues* and keep at them indefinitely. One may play them for years and still gain benefit, and continue discovering new beauties. Our special introductory price for the volume is 30 cents, postpaid.

### Children's Songs and Games By M. Greenwald

The special introductory offer will be continued during the current month in this unique collection. In this volume all the popular old children's songs and games are included. Primarily they are intended as instrumental numbers, each consisting of the theme and one or two short variations, but the original text is given, and besides, directions are given for playing or carrying out the various games and exercises. This volume would be very useful for kindergartens, garters purposes or for home recreation. The price of the book is \$1.50. The introductory price is 30 cents, postpaid.

### Works Withdrawn From Advance of Publication Offer Price

The December "Publisher's Notes" were so many that the announcement of new works appearing from the press had to be postponed. The following works have appeared during the past eight weeks. Any of these works will be sent postpaid on receipt of the price. The only exception is the book *The Artistic Pianist* by Hans von Bülow. This work is a combination of this and *Progressive Exercises* may be used to follow the well-known *Little Pickers* or any other book of elementary finger exercises. Our special introductory price is 25 cents per copy, postpaid.

*Pictures from Storyland*, Op. 98, by David Dick Slater, Price 75 cents. This volume is within the grasp of the veriest beginner. It contains a series of pictures, each with a story, and a very intelligent and correct way to make no mistake in ordering one of these volumes.

*Young's Musical Catechism*, Price 25 cents. This improved, revised and corrected edition includes a dictionary of musical terms, a dictionary of musical terms, and Mohr's Thirty Home Rules.

*Burrows' Piano-Forte Primer*, Price 25 cents. This is a dictionary of musical terms, Burrows' Guide to Practice, and Mohr's Thirty Home Rules.

*The First Twelve Lessons for the Pianoforte*, Op. 125, by Dabiole, Price 25 cents. This book may be used to supplement any instruction book, or to fill out the first grade work in any grade course.

*The Greatest Gift*, by H. W. Petrie, Price 75 cents. Christmas Cantata. This work is brilliant, dramatic and effective throughout, with a very interesting and dramatic plot. We predict great success for this cantata.

*The King Cometh*, by R. M. Stutz, Price 75 cents. Christmas Cantata. This work is brilliant, dramatic and effective throughout, with a very interesting and dramatic plot. We predict great success for this cantata.

### Special Offer For January Renewals

Though long since expired, our October Renewal Album of Music with Extraordinary Subscriptions continues to bring in daily requests and as a special favor to those who overlooked grasping the opportunity when presented as well as to those who read this announcement, we are extending this same offer for the month of January.

To every reader of *The Etude* renewing his or her subscription or sending us a new subscription at \$1.50 during the month of JANUARY, we offer a copy of our POPULAR HOME COLLECTION ALBUM. This collection contains 40 of the most attractive pieces, for the slight additional remittance of 15 cents, or a total of \$1.65. The pieces are not only new and ORIGINAL, sheet-music size, clearly lithographed on fine quality paper and strongly bound.

It is positively one of the greatest values ever offered *Etude* readers and we urge every one who reads this offer to not only take advantage of it for themselves, but to show their friends the advantages of subscribing along with you. The offer is only for the month of JANUARY 1917, and whether your subscription has expired or not, renewal order will be accepted from you during the specified time limit.

You may, if you choose, substitute any one of the following Albums for the Popular Home Collection:

**PIANO PLAYERS' REPERTOIRE**—30 Popular Pieces for the Pianoforte—Capriccio, Songs Without Words, Reveries, Characteristic Numbers, etc.  
**STANDARD VOCALIST**—50 Sacred and Secular Songs of average compass and medium grade.  
**YOUNG PLAYERS' ALBUM**—70 Day and Popular Pieces for Pianoforte. Suitable for recreation, home or recital playing.  
**STANDARD BRILLIANT ALBUM**—25 Pieces for Pianoforte. A volume of show but not difficult pieces.  
**STANDARD DUET PLAYERS' ALBUM**—20 Bright and Tuneful Pieces chiefly in the third grade of difficulty.  
**STANDARD VIOLINIST**—32 Pieces for the Violin and Piano—all styles and suited to all occasions.

One of the most curious instances of religious enthusiasm joined to music is told in the newly published "Gleanings from Old Shaker Journals," by Clara Endicott Sears. The dances and songs held by the Shakers are altogether unique. One song that was sung at religious occasions was called "The Voice of God." The words were:

"I will roar, roar, roar, I will howl, howl, howl, in my fury said the Lord, because of the abundance of their rest in Zion. And I will send forth a curse, curse, I will send forth a curse upon the inhabitants that dwell in her."

According to the beliefs of this odd cult which flourished in different parts of the United States during the middle part of the last century, one was purified by various conditions produced during a kind of religious frenzy. This was known as "operations." "When any one increases," the whole company frequently clap their hands in concert. Some begin to turn and turn around with great rapidity. Some leap and shout and talk in unknown tongues and sing in unknown tones.

The Joint Lutheran Committee on celebration of the Four Hundredth Anniversary of the Reformation is offering awards for suitable Patriotic Anthems. The awards are \$75, \$50 and \$25. Two grades of difficulty are requested. Anthems must not exceed 16 octavo pages of music. The time for submitting Anthems, closes February 1st. For suggested texts and particulars address H. R. GOLD, Secretary, 925 Chestnut St., Philadelphia.

### Dollar Saving Magazine Clubs

With notices from Publishers of advance subscription or clubbing prices, the present offers the best opportunity of 1917 for subscribing to Magazine Clubs at Dollar Saving Prices. We have made the following special selections and list numerous other attractive offers on page 1 of this issue:

**THE ETUDE**..... \$1.50 \$1.65  
McCall's Magazine..... 25c 30c  
**THE ETUDE**..... \$1.50 \$1.75  
Every Week..... 10c 15c  
**THE ETUDE**..... \$1.50 \$1.85  
Housewife or Today's..... 25c 35c  
**THE ETUDE**..... \$1.50 All Five  
Ladies' World..... 10c 85c  
People's Home Journal..... 25c 50c  
The Girl's Magazine..... 25c 50c  
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**THE ETUDE**..... \$1.50 \$3.00  
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Every Week..... 10c 30c  
Woman's Home Companion..... 15c 30c  
**THE ETUDE**..... \$1.50 \$3.35  
Every Week..... 10c 35c  
Christian Herald..... 20c 35c

Our new 1917 MAGAZINE GUIDE of 24 Pages is just off the Press and lists more than a thousand of the most popular Magazine Clubs at lowest possible prices. Send for a copy to-day.

### An Advance in Metronome Prices

In spite of the steady increase in the cost of all manner of manufacturing materials, labor, etc., we have conscientiously refused to raise the prices on our publications, even though our profits have been steadily lessening, and we hope to pass through the period of increasing prices by the highest grade of goods. The expense of our patrons; this attitude, however, cannot be consistently maintained as regards the output of other publishers or manufacturers whose finished product

One of the dances accompanied by music is reminiscent of the war dances of our aboriginal Indians. With both hands held forward, prone, the dancers chant under the exciting directions, at the same time performing a kind of formal religious dance. "The company stands facing the singers, the elders being in front and nearest the middle of the hall from east to west. When a tune is struck up, the men turn the brethren to the left and the sisters to the right, and perform a sort of trotting step, each company around its own division of the room. At the end of the tune, when all are facing the singers and shuffle. At the interval of the tunes some brother or sister expresses thankfulness for the privilege of the Gospel, and expresses the determination to be obedient to their beloved elders and keep the way of God."

"As these exercises continue the lead increases; the whole company frequently clap their hands in concert. Some begin to turn and turn around with great rapidity. Some leap and shout and talk in unknown tongues and sing in unknown tones.

These extraordinary dances are no longer a part of the practices of the Shakers who are known now for their splendid examples of thrift, industry and abstinence. The cult was formed in 1786 and at no time had more than a thousand members in the United States. The Shakers seem to be immune from cancer. This is attributed to their abstinence from all meat and fish foods.

We can buy now in many cases only at much higher prices than we formerly paid. A case in point is the price of Metronomes, to which we have already been obliged to advance the price to avoid actual loss on further sales; and now we learn that the manufacturers will not supply Metronomes after January 1st, 1917, at 1916 prices or even at guaranteed prices for a definite period! For our part we will gladly continue to furnish our patrons with Metronomes of American make at prices as near as possible to those formerly quoted depending entirely on the extent to which the makers advance their prices to us. Our patrons may rest assured that we shall treat them with the utmost fairness and that we shall make no price changes that we can safely avoid.

### A Practical Premium Reward

*Etude* Christmas Premium Workers so overwhelmed us with requests for Umbrellas as to result in a contract assuring a large supply, and as we have deliveries yet to come, at what we consider extreme bargain prices, subject to ability to supply the demand. We are going to pass along the financial benefits of this contract through the following generous offers:

**FIVE SUBSCRIPTIONS**—Ladies' 26-inch or Gentlemen's 28-inch Umbrella of highest Union Silk. Guaranteed waterproof. Special low-wearing design. **SEVEN SUBSCRIPTIONS**—Ladies' 26-inch or Gentlemen's 28-inch close-rolling Silk Umbrella of good weight and excellent wearing quality. Plain handles of Mission, Ebony, Boxwoods, etc.

**TEN SUBSCRIPTIONS**—Ladies' 26-inch or Gentlemen's 28-inch Umbrella of good weight and excellent wearing quality. Plain handles of Mission, Ebony, Boxwoods, etc. **ATTRACTIVE** but dignified handles. An Umbrella of real distinction and carried only by the highest grade of persons. A post-card request will bring you a copy of our 32-Page Premium Catalogue presenting hundreds of offers on unusually attractive terms.

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The Joint Lutheran Committee on celebration of the Four Hundredth Anniversary of the Reformation is offering awards for suitable Patriotic Anthems. The awards are \$75, \$50 and \$25. Two grades of difficulty are requested. Anthems must not exceed 16 octavo pages of music. The time for submitting Anthems, closes February 1st. For suggested texts and particulars address H. R. GOLD, Secretary, 925 Chestnut St., Philadelphia.

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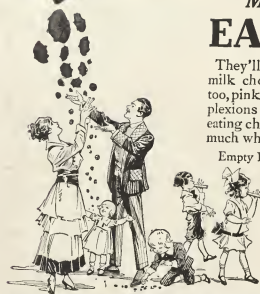
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